GLORIA BELL

Written by

Sebastían Lelio

Fábula Producciones

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1 INT. CLUB VIOLET - DANCE FLOOR - NIGHT 1

A dance floor filled with a mixed but mostly older crowd dancing in pairs. GLORIA (57, attractive, large rimmed glasses) drinking a martini by the bar as she looks around the room, tapping her feet to the rhythm of DISCO MUSIC.

CUT TO:

Gloria wades through the dance floor whilst different couples dance around her. She comes across a 60-YEAR-OLD MAN and taps his shoulder.

60-YEAR-OLD MAN
Yes?

GLORIA
Joe?

60-YEAR-OLD MAN
Yes?

GLORIA
It’s Gloria.

The man looks at her without recognizing her.

60-YEAR-OLD MAN
Gloria...

GLORIA
Gloria Bell.

She smiles. He pretends to remember her and kisses her cheek.

60-YEAR-OLD MAN
Oh... Hi, how are you?

GLORIA
Good, you?

60-YEAR-OLD MAN
Good. How long has it been...?

GLORIA
Oh ten or twelve years at least...
since my divorce.

60-YEAR-OLD MAN
Oh right... You look good.

Gloria laughs flirtatiously.

GLORIA
(Laughing)
So do you.

Gloria and the man laugh together.

60-YEAR-OLD MAN
Cheers!

They clink their glasses together.

2 INT. CLUB VIOLET - DANCE FLOOR - NIGHT 2

Gloria and the 60-year-old Man dance as they drink. She spins and mutters inaudible words into his ear. They flirt.

3 INT. CLUB VIOLET - STAIRCASE - NIGHT 3

Gloria leaves the club. Music can still be heard in the background. Gloria takes a step and falls off one of her high heels, but continues as if nothing happened.

4 INT. GLORIA'S APARTMENT - LIVING ROOM - NIGHT 4

Gloria walks into her pitch-dark apartment. She’s had a few drinks too many. She turns on a lamp and hears a meow, realizing there’s an Egyptian cat (a hairless breed) sitting on her couch. She approaches it slowly and picks it up.

GLORIA
Okay...

With some disgust, Gloria carries the cat over to the entrance door.

GLORIA
Okay, okay.

She opens the door and puts the cat down outside.

GLORIA
Okay, go home, you little monster!

Gloria slams the door shut.

CUT TO:

5 INT. GLORIA'S APARTMENT - BATHROOM - NIGHT 5

Gloria, exhausted, takes off her makeup with a cotton pad, her glasses on top of her head.

CUT TO:

6 INT. GLORIA'S APARTMENT - BEDROOM - NIGHT 6

Gloria lies in her bed, wearing her glasses. Her night table lamp is on. A single male voice can be heard shouting from above, fighting with himself or some imaginary force.

NEIGHBOR (o.s.)
I gave you everything, everything!
What for, huh? What for?

Gloria turns off the light, resigned. The neighbor's fight continues. Gloria puts her glasses on her night table and takes a sleeping pill. *

NEIGHBOR (o.s.)
What are you looking at, man? Are you going to tell me what to do?

Thumps and a slamming door. Gloria shifts in her bed.

NEIGHBOR (o.s.)
You know nothing!
(breaking down)
Nobody knows anything!

The neighbor's fight with himself continues.

7 INT. GLORIA'S CAR- DAY 7

Gloria drives and sings along. *

(e.g. "A Little More Love" - Olivia Newton-John)

CUT TO: *

8 INT. PACIFIC EXPANSE INSURANCE - COPY/BREAK AREA - DAY 8 *

Gloria holds her phone to her ear with her shoulder, keeping her hands free to check the copier as it prints.

GLORIA
She said the light was yellow?

Gloria heads to the coffee machine, still listening to her client on the phone. *

GLORIA
(kindly)
Oh, I doubt she's color blind...

MELINDA, a coworker (60s) at her desk, waves to get Gloria's attention, gesturing to Gloria's phone. * *

MELINDA
(whispering)
Is it Robert Cox?

Gloria nods yes, with a little eye roll. She pours coffee.

GLORIA
How is she, though?

Melinda gives Gloria an "ohm" gesture. They share a quick smile. *

GLORIA
Well thank God... It's a car, Robert. But Clara is safe. That's the important thing.

Gloria stirs her coffee and grabs the copies as she heads toward her office as she listens to her client...

GLORIA
I'm sure you paid your renewal on-time, but don't worry, I'll take a look now...

She enters her office. *

9 INT. PACIFIC EXPANSE INSURANCE - GLORIA'S OFFICE - DAY 9 *

Gloria, standing in front of her desk, pulls her laptop out of her handbag as she speaks on her cellphone.

GLORIA
Hi, Anne, honey. Haven't heard from you lately... I'm pretty busy, here at the office...

Gloria puts her handbag on her desk and moves to her chair...

GLORIA
...but call me if you feel like it.
It's your mother. Love you. Bye.

Gloria looks at her cellphone screen, dials another number.

GLORIA
Hi Peter...

Gloria remains standing by her cubicle's separation.

GLORIA
How's it going over there? Hope you're okay, just calling to check on Hugo, see if you need anything...
(sighs)
Well, that's it. Call me. It's your mother.

10 INT. GLORIA'S CAR – DAY 10 *

Gloria drives fast with the radio blasting.

(e.g. "Love Is In The Air" - John Paul Young) *

11 INT. PETER'S APARTMENT - LIVING ROOM - DAY 11

Gloria holds HUGO (1 year old) in her arms. Her son PETER (32, three-day beard) is beside her.

GLORIA
See? Just like that...

Hugo starts to cry. Gloria continues to hold him.

PETER
All right, Mom, I'll put him to bed.

GLORIA
I can calm him down...

Peter strokes Hugo's back and takes him from Gloria's arms. She finally lets go.

GLORIA
Okay, go to daddy.

PETER
Let's go to sleep, let's go to sleep...

Peter takes Hugo away and leaves Gloria by herself.

12 INT. PETER'S APARTMENT - LIVING ROOM - DAY 12

Gloria takes a seat at the dining table, which is littered with a few cans, some take-out styrofoam and an overflowing ash tray. Gloria sweeps some stray crumbs off of the surface with her hands. Peter returns and sits down across from her, typing into his cellphone.

GLORIA
Have you heard from Rachel?

PETER
No, she’s in the desert. That’s all I know. Trying to find herself in the desert. Jesus.

GLORIA
Like Jesus. Exactly.
(off Hugo’s CRIES:)
He's fussy, isn't he?

PETER
(still typing)
Yeah.

GLORIA
Maybe it's an ear infection.

PETER
Yeah, it's probably that.

GLORIA
Did you give him an antibiotic?

PETER
Yeah, we gave him antibiotics.

The sounds of Peter’s incessant typing. Gloria looks at her son, worried.

GLORIA
Well that could be it... he could be having a reaction to the antibiotic.
(MORE)

GLORIA (CONT'D)
Sometimes it gives them a stomach ache, and you have to watch out for diaper rash, and then white stuff in the mouth- fungus - it’s called ‘thrush’-

Peter is still looking at his cellphone. Gloria tries to see what he’s writing. The cellphone rings. Peter steps away.

PETER (O.S.)
Hello?

Gloria listens on, uncomfortable.

PETER (o.s)
(sarcastic)
Hey thanks for calling, Rachel... No, we're awesome here, we're great... What?

Peter crosses behind Gloria and walks into another room.

PETER (o.s)
Yes, yes, he's eating. His poops are solid... very dark.

Gloria listens attentively.

PETER (o.s)
Rachel... Of course he hasn't asked about his mom! He can’t talk!

CUT TO:

13 INT. GLORIA’S CAR – DAY 13

Gloria drives and sings along with the radio.

(e.g. “All Out Of Love” – Air Supply) *

14 INT. YOGA ROOM - DAY 14

Gloria follows the Iyengar yoga instructor; always a step or two behind the other sleek, well-practiced women next to her.

ANNE (o.s)
Uttanasana, facing your shins, the posture's concave phase...

The women lean over.

ANNE (o.s)
The next exhalation, Chaturanga dandasana... Inclined plane...

Gloria tries to keep up, but she can’t get into position.

ANNE (o.s)
Bring your elbows together, raise your knees, raise your thighs.

LATER

ANNE (28 years old, brunette, strong, several tattoos), the yoga instructor, helps Gloria into a position.

ANNE
Bring your palms together.

Anne stretches Gloria’s hands upwards.

ANNE
There... Tilt your head back, let it fall back.

Anne gently helps Gloria tilt her head back.

LATER

Gloria and some other women lean backwards.

ANNE (o.s)
Open your heart center. Now bring it back with humility...

Anne walks around the room, monitoring the women.

ANNE
...so that it's as parallel with the floor as possible. And rest on your heels.

Gloria struggles to maintain the position.

LATER

The women lie flat on their yoga mats as the class ends.

ANNE
And gently bring your awareness back into the room...

Anne walks by Gloria and strokes her head.

ANNE
Good job, Gloria.

Gloria smiles.

A15 EXT. YOGA ROOM – DAY – LATER A15

Anne chats with Gloria as the rest of the students leave. Behind Gloria, a young man, (THEO, 30’s) awaits.

ANNE
Did you like it, Mom?

GLORIA
I did.
(joking, nicely)
Just wanted to see if you were still alive.

A young man walks by and says goodbye to Anne.

ANNE
(to the man)
Bye, thanks.
(to Gloria)
You did really well.

GLORIA
Really?

ANNE
Yeah. You should come more often.

Other students bid Anne farewell on their way out.

STUDENTS
Thanks, Anne.

ANNE
Bye! Thank you!

Anne looks towards Theo.

ANNE
Theo. Come here.

Theo obeys.

ANNE
Theo, this is my mom.

Theo looks at Gloria with a smile, and kisses her cheek.

ANNE
Mom, this is Theo.

GLORIA
Hi.

Theo speaks with a heavy Swedish accent.

THEO
Nice to meet you. Anne told me a lot about you...

Gloria looks at Anne, confused.

THEO
Really nice to meet you.

Gloria smiles politely as Anne stands there, uncomfortable.

GLORIA
Thank you, nice to meet you too. Where are you from?

ANNE
Sweden. He’s a big wave surfer.

Theo
Yeah, I go around the world looking for giant waves. Now I’m on my way to Oahu, so I stopped here to surf the Wedge in Newport. And see Anne, of course.

GLORIA
Of course...

THEO
(smiling)
Anne is a spectacular woman. Very nice.

A car pulls up behind Theo and Gloria, and honks its horn.

ANNE
We’ve gotta go.

THEO
Do you practice a lot... yoga?

Anne closes the door.

GLORIA
No, it was my first time.

Anne hugs and kisses her mother in a hurry.

ANNE
Okay, Mom. We're leaving.

GLORIA
Have fun.

ANNE
Take care.

Anne begins to walk away. Theo says goodbye to Gloria with a kiss on the cheek.

THEO
Bye!

GLORIA
Bye.

THEO
Nice to meet you.

GLORIA
Yes.

Gloria looks at Theo and Anne as they walk towards the car.

GLORIA
Call me, eh?

ANNE
Yes!

Anne climbs into the car, then Theo, who waves at Gloria for the last time. Gloria waits for them to leave, then sneaks a cigarette.

15 INT. GLORIA'S CAR - AFTERNOON 15

Gloria, dressed up for a night on the town, drives her car, looking serious. She drums her hands against the steering wheel as a song plays on the radio.

(e.g. "We've Got Tonight" – Kenny Rogers & Sheena Easton) *

16 INT. CLUB VIOLET - DANCE FLOOR/TABLES - NIGHT 16

Gloria walks across the dance floor, martini glass in hand, searching for a possible dance partner.

She heads to a table where two men and a women are sitting.

GLORIA
Hi, is this seat taken?

MAN 1
No, have a seat.

Both men courteously rise to pull out her chair.

GLORIA
Thank you.

Gloria sits down between them. She reaches out her hand to the man on her left, a 65-YEAR-OLD GENTLEMAN.

GLORIA
Gloria.

65-YEAR-OLD GENTLEMAN
Pat... Pat Banowsky. Here...

The man pushes a business card across the table.

GLORIA
(reading)
Pat Banowksy.

65-YEAR-OLD GENTLEMAN
It's always good to have a friend who’s a lawyer.

GLORIA
Thanks.

Gloria smiles flirtatiously and puts the card in her purse.

CUT TO:

17 INT. CLUB VIOLET - DANCE FLOOR - NIGHT 17

The Gentleman helps Gloria out of her jacket. They head to the dance floor, where several couples are already dancing.

Gloria coquettishly smooths back her hair and dances with the Gentleman, but she’s not really feeling it. She suddenly notices that a man, ARNOLD (60, charming and well-dressed), is staring at her. The man continues to look at Gloria as he dances with another woman. Gloria continues to dance with her guy, but is amused by this exchange with the mysterious man.

CUT TO:

18 INT. CLUB VIOLET - TABLES - NIGHT 18

Sitting at the tables by the dance floor, Gloria expertly puts on lipstick without a mirror. A WELL-DRESSED WOMAN has to say to her, impressed:

WELL-DRESSED WOMAN
You're good at that!

Gloria smiles, amused.

WELL-DRESSED WOMAN
Can I ask you a question? I hope you don’t mind.

GLORIA
Okay...

WELL-DRESSED WOMAN
(low)
Have you had work done?

GLORIA
No.

WELL-DRESSED WOMAN
Really?

Flattered, Gloria puts her lipstick away. She suddenly notices that Arnold is now looking at her from another table. Gloria is surprised by his intense gaze. Her smile disappears, and she stares back at him. It’s now a duel: she holds his gaze, but he doesn’t give in. They stare at each other fixedly for several seconds. There’s telepathy and tension. Finally, he lowers his gaze, defeated. He holds his drink tightly, weighing something out.

Gloria stops looking at him. In the background, couples are still dancing. Arnold stands up, takes his jacket, and comes over to sit at Gloria’s table.

ARNOLD
Are you always this happy?

Gloria looks at him, surprised, then laughs nervously.

GLORIA
(laughing)
No... You asked me and I laughed, that’s all.

Gloria laughs some more, then grows pensive.

GLORIA
No.

He looks at her attentively.

GLORIA
I don't know... Some mornings I'm not... And sometimes in the afternoons...

Gloria and Arnold look at each other in silence for a few seconds.

ARNOLD
Like everyone.

GLORIA
Of course.

ARNOLD
Do you come here a lot?

GLORIA
(giggly)
Yes... yes, yes.
(then)
No, not all the time. Sometimes. When I can... when I feel like it.

Arnold drinks from his glass as he looks at Gloria with interest.

GLORIA
I like coming here, though. I like to come and dance.

ARNOLD
By yourself.

GLORIA
By myself.
(she lets out another laugh)
I’m divorced.

Gloria looks at him confidently, as if this were something she was proud of, waiting for his reaction.

ARNOLD
So am I.

GLORIA
(surprised)
Really?... For how long?

Arnold holds up a finger.

ARNOLD
One year.

GLORIA
Oh, recently.

ARNOLD
Finally.

They look into each other’s eyes for a few seconds.

GLORIA
Yes. Sometimes it is "finally", right?

ARNOLD
I'm trying... to change things, life...
(after a few seconds)
What's your name?

Gloria looks into his eyes flirtatiously.

GLORIA
Gloria.

19 INT. CLUB VIOLET - DANCE FLOOR - NIGHT 19

Arnold asks Gloria to dance. Gloria looks happy, smiling. He takes her hands and pulls her close. He turns her slowly. The attraction between them is obvious.

They dance closer and closer. Their faces, inches away, as if they were about to kiss...

20 INT. ARNOLD’S APARTMENT - BEDROOM - NIGHT 20

Arnold and Gloria kiss intensely in his small, sparse apartment, both already half-naked. He pulls off Gloria’s bra over her head as they kiss.

She touches him and discovers a girdle over his stomach.

GLORIA
(laughing nervously)
What's this?

Gloria watches Arnold remove his girdle.

LATER

Both of them are laying on the bed. Arnold is inside of her. Gloria is completely naked, except for her black boots.

LATER

Gloria and Arnold have finished. He's still on top of her, stroking her tenderly. Gloria lets him. She looks at ease.

21 INT. GLORIA'S APARTMENT - DINING ROOM/KITCHEN - DAY 21 *

Gloria sits on her couch, talking on her phone. She doesn't notice the Egyptian cat is in the apartment again. *

GLORIA
Oh no, Liz, you are definitely covered for that. Your quarterly was 500.

Gloria checks her notebook. *

GLORIA
500, I said?

Distracted, she puts a second pair of glasses on over the ones she's already reading in order to read something.

GLORIA
Hello? Okay. So. 315. Still, you get roadside with that.

A TV plays news coverage of a protest march.

GLORIA
Well... Yes, no, that'll be just fine...no, don't freak out, I'm here for you! Okay. Right, you too. Okay, thanks... Bye. Take care. Bye.

Gloria writes something in her notebook and hangs up. She pays attention to the television now.

MAN (O.S.)
...the position of having to defend the role of science in our society! Science is real! Science is truth. Truth is all we have left!

The Egyptian cat brushes itself against Gloria's legs. Gloria jumps up, grabs the cat and carries it to the kitchen door. *

GLORIA
Oh my god, you’re disgusting, go away!

She tosses the cat outside and slams the door, as the news coverage of the protest continues.

22 INT. ELEGANT RESTAURANT - DAY 22 *

Gloria is seated at a table with her mother, HILLARY (75). They’ve finished their lunch, but an intense conversation lingers in the air.

HILLARY
(to a waiter, some distance away)
The check, please, Stan.

They sip their coffees. Gloria tries to change the subject.

GLORIA
So what are you up to this afternoon?

Her mother shakes her head. She doesn’t want to give in...

HILLARY
It’s not pleasant for me to have to tell you these things: settle down, find love.

Gloria, who knows this routine too well, responds sweetly and with patience.

GLORIA
I already found love. And then I lost it. And then I wasn’t interested in looking for love anymore. I closed up shop.

HILLARY
I’m saying this to you because I’m worried.

GLORIA
I’m okay, Mom.

HILLARY
Your security, in the future. Your dad, God bless him, left me just enough, and even though I don’t spend much - okay I like to come here where it’s nice and have my salad but other than that, I -

GLORIA
Mom, please -

HILLARY
I’m saying I don’t think there’s going to be much left over once I’m gone.

GLORIA
I’ve been paying all of my bills on my own for over 12 years now.

HILLARY
But what happens when you can’t work and pay your bills? You won’t even know it, and you’ll wake up one morning and find that you’re a wrinkled old lady, like me.

GLORIA
I happen to think that you look beautiful. Full of life. Worried about... other people’s problems, even.

HILLARY
Because life flashes by...
(she snaps her fingers)
...like that!

GLORIA
I know that, Mom. You say the same exact thing to me every ten years.

HILLARY
See what I mean?

Hillary pats Gloria’s hand affectionately.

HILLARY
You’ll be fine.

GLORIA
Of course I will!

The waiter arrives with their check.

WAITER
(offering the check)
Ladies…

Gloria reaches for it, but her mother snatches it away.

HILLARY
I’m getting this.

23 EXT. PACIFIC EXPANSE INSURANCE - PARKING LOT – DAY 23 *

Gloria and Melinda step outside to smoke. The city’s downtown skyscrapers can be seen behind them. *

Gloria lights Melinda’s cigarette as she looks around anxiously.

MELINDA
Is anybody coming? I said I quit, but...

GLORIA
Me too.

Melinda exhales a long deep drag, and picks up the conversation again with gusto.

MELINDA
I saw that huge drop in my 401k balance, I ask the human resources guy, he says ‘oh this is just due to the market, it’s normal.’ Normal? I said, ‘what the hell are you guys doing, heading to Vegas with my retirement and making it rain?’

GLORIA
That’s the stock market for you...

MELINDA
The money I’m going to get is complete bullshit.

GLORIA
Believe me, I get it.

MELINDA
And I only get that bullshit amount IF I make it to full retirement in five years. I’m going to be working in my 80’s! It’s ridiculous...

Gloria stands next to her and pats her shoulder.

GLORIA
Hey, I'm in the same boat. If everything goes to hell we'll be roommates.

But she isn't listening. Her thoughts have run away from her.

MELINDA
...and now, on top of everything, with this healthcare shit, with all the cuts...?
(she takes a puff, then blows out smoke)
I'm fucked!

Gloria can't find a way of cheering her up...

Until she finally turns around and stretches one arm out, pointing at the city.

GLORIA
Listen, assholes - this woman is awesome, treat her right!

Melinda turns as well. Gloria holds her tightly, finally getting her to laugh.

MELINDA
(out to the city)
Yeah!

GLORIA
(firmly)
Respect her! She's a good mother, a good friend! She works her ass off, you fuckers!

24 INT. LAUGHING THERAPY ROOM - DAY 24

In a room that looks like it's usually used for group exercise, a la Curves, Gloria follows the female instructor (30's) with the other women. *

INSTRUCTOR (O.S.)
We're going to hit our ribs, very softly, there.

A man next to Gloria begins to flap his arms like a chicken. The rest do the same: elbows bent, they move their arms up and down. Gloria looks around, unsure.

INSTRUCTOR
(enthusiastically)
And we're going to count 1, 2, 3, and then laugh.

The INSTRUCTOR tilts her head back and lets out a fake laugh. * Gloria looks at her, intrigued. The rest of the students begin to imitate her. They explode in laughter, flapping their arms while leaning back.

CUT TO:

25 INT. LAUGHING THERAPY ROOM - DAY 25

Gloria and the rest of the students are piled up next to each other on the floor, laughing together like a great big human laughing mass.

We observe Gloria closely as she has a laughing fit: her eyes closed, her mouth wide open. She just can’t stop.

26 INT. WAXING STUDIO - TREATMENT ROOM - DAY 26 *

Gloria lies on a waxing table, taking deep breaths as her waxer, VERONICA (in her 40s), applies wax to her bikini line.

The atmosphere soothes: dim lights, ambient music, incense.

GLORIA
I don't know if what I don't like about the cat is the cat itself, or the cat's tail. It's like a mouse's.

Veronica rips a patch of wax off her skin.

GLORIA
Ouch.

VERONICA
I love cats. They’re, like, wise. How does it get in?

GLORIA
I have no idea. I shut everything, and it still gets in, that fucker.

VERONICA
Maybe it wants to tell you something.

GLORIA
It doesn’t have any hair, Veronica! It’s like a corpse. Like Nosferatu.

VERONICA
Like a sphinx?

GLORIA
It’s disgusting.

VERONICA
You know, there’s a beautiful story about cats in the Bible.

GLORIA
Oh no, please.

Veronica rips off another patch of wax. Vehemently.

GLORIA
Ouch!

VERONICA
Sorry, sweetie… Come on, I’m not some Bible-thumper trying to convert you while I’ve got you on my table here, I’m interested in all spiritual traditions. You want more than that?

GLORIA
Excuse me?

VERONICA
(referring to her crotch)
You want more off the sides? Here.

Veronica hands Gloria a mirror to see.

GLORIA
Oh. Just… normal is fine.
(she takes a better look)
Oh, a little less, actually. Thanks.

Veronica, concentrating on her work, glances up at Gloria.

VERONICA
So! When the big flood came, God told Noah to build a huge ark, and he put his whole family and two animals from every species that existed in the world back then.

GLORIA
Yes, the ark. Very famous story.

Gloria doesn’t understand where she’s going with all of this.

VERONICA
Soon there were tons of mice, and they were eating all the food. Noah didn't know what to do.

Gloria is now intrigued.

VERONICA
So he asked God and God said, ‘go find the lion, and pet its head like this…’

Veronica rolls her wheeled chair to Gloria and strokes her head.

VERONICA
…and Noah petted the lion three times with his right hand, and the lion went, “Pff!”, letting out a gush of air, and two cats came out of its nose. Those cats... got rid of the mice. Not all of them, but a lot of them, and so, order and balance were re-established in the world.

Gloria can’t believe what she’s hearing.

27 INT. CLUB VIOLET - DANCE FLOOR - NIGHT 27

Gloria dances with a 65-YEAR-OLD MAN in the middle of the dance floor. Gloria looks relaxed, cheek to cheek with her partner, but there’s no chemistry between them. The song ends, everyone applauds the live band.

28 INT. GLORIA'S APARTMENT - ROOM/HALLWAY/LIVING ROOM - NIGHT 28

Gloria is on the phone by her bed, tired and annoyed. It’s late and she’s in her pajamas.

GLORIA
...Gloria Bell, your tenant Gloria Bell in 2A...no, the hot water heater is...yes, thank you.
(MORE)

GLORIA (CONT'D)
It’s..I live right below your son, Ms. Duffy.

Noises come from the upstairs apartment, Gloria’s neighbor is fighting with himself again.

NEIGHBOR (o.s.)
(crying)
Come here, I'm waiting, you asshole!

Gloria follows the sounds, walking out into the dark hallway. She continues to hold the phone to her ear.

NEIGHBOR (o.s.)
Come here!

GLORIA
Exactly. I'm calling because...

Gloria enters the dark living room. Loud noises come from upstairs: stomping, shifting furniture.

GLORIA
Are you aware of what's happening? I hate to tell you this, but I’m pretty sure he's having a break down.

NEIGHBOR (o.s.)
Get up in the morning? What for?

GLORIA
Exactly. Again.

NEIGHBOR (o.s.)
(shouting)
Why get up? Answer me! Somebody answer me! Why get up? The world is fucking ending anyway!

Gloria grows more and more nervous.

GLORIA
Look, I hate to bother you late at night. It's just that...I work. I have to get up early tomorrow, you know? I live a quiet life... No.

NEIGHBOR (o.s.)
It doesn't make any sense!

GLORIA
Of course.

NEIGHBOR (o.s.)
Why be born? What for?

GLORIA
It breaks my heart, really... I'm a mom too.

NEIGHBOR (o.s)
It's all fucked up out there!

The Neighbor’s shouting grows louder and louder.

GLORIA
No, it's not just another breakdown.

NEIGHBOR (o.s)
It's all fucked up, don't go outside!

Gloria walks over to the window. She looks impatient.

GLORIA
Please listen. Listen to this.

She opens the window and holds the cellphone up high in order to prove her point. The shouting can be heard even louder.

NEIGHBOR (o.s.)
I want to die! I want to die! Don't be born, man, don't be born!

Gloria stands with her arm in the air, heartbroken and conflicted.

29 INT. GLORIA'S APARTMENT - BEDROOM - MORNING 29

Gloria sleeps under her bed covers. Her cellphone rings. Gloria puts on her glasses and answers with a tired voice.

GLORIA
Hello? This is she.
(listens)
No, why would I be mad? It's fine.

Gloria sits up in her bed.

GLORIA
Are you asking me out?

Gloria puts her hand on her head; she seems surprised. A male voice speaks to her from the other end of the line.

31 INT. BONAVENTURE ELEVATOR – DAY 31

Gloria and Arnold rise above the city in the all-glass elevator. They’re silent, stealing glances.

32 INT. BONAVISTA LOUNGE/RESTAURANT - DAY 32

The rotating bar/restaurant has a panoramic view of Los Angeles. Arnold helps Gloria out of her jacket and hangs it on the back of her chair. Gloria looks good in her dress.

GLORIA
What a gentleman.

A33 INT. BONAVISTA LOUNGE/RESTAURANT - DAY A33

Arnold and Gloria sit at the table, eating. She drinks a glass of wine as she listens to him speak.

ARNOLD
There's something, I don't know, it's just, your personality, it,... it drives me wild. Ever since I saw you I... I couldn't... I can't get you out of my head.

Gloria looks at him, amused and happy with his compliments.

ARNOLD
I'm constantly thinking about you. It's so physical, so real, what happens to me with you. I thought it was never going to happen again.

A brief silence.

ARNOLD
My head was spinning... And I didn't dare to... It was driving me crazy. I was too scared to call you. But I went for it, thank God. So thank you. Thank you very much for coming.

GLORIA
You’re welcome.

Arnold’s phone rings, interrupting the moment. Arnold listens to it ring, uncomfortable. He looks at Gloria apologetically.

GLORIA
It’s okay.

ARNOLD
Excuse me, would you?

Arnold finally answers the call.

ARNOLD
Hello? Hello, Suzanne.

Gloria looks at Arnold, uncomfortable.

ARNOLD
Okay, fine, but there’s no reason to cry about it. I'm going to do it, before 2. Okay? Just like always. What? I always do! Okay, yes. I'm busy now, okay? Yes, yes. I'll make the deposit before 2. Yes. Relax. 'Bye.

GLORIA
(smiling)
So are you divorced or not?

ARNOLD
I am.

GLORIA
But...

ARNOLD
You get divorced from the woman, not the kids. I... I've been living alone for a year now, but I still have to help out...I help out the girls a lot. They're...They're very dependent on me, so... That's the way things are. I used to have a very different life. I was drowning. I was about to blow. A year and a month ago, I had surgery.

GLORIA
What surgery?

ARNOLD
I had gastric bypass. I used to weigh 280 pounds. *

GLORIA
(laughing)
Oh, c’mon...

ARNOLD
I swear! It's true! I was huge.

GLORIA
I don’t believe you...

Arnold shows her a picture on his phone in which he weighs nearly 300 pounds. Gloria laughs in disbelief.

GLORIA
Oh my God!

ARNOLD
Incredible, right?

GLORIA
Amazing!

ARNOLD
I decided to change, I had the surgery, and now I'm trying to operate on myself, but on the inside. I, I joined a book club... and we read some pretty heavy duty stuff, some great stuff. And I’ve been exercising. And then there’s the dancing, I started going dancing. But you know about that...

GLORIA
(still looking at the photo)
Yes, I know about that.
(holding out his phone to him)
That’s wonderful. Good for you.

As she hands Arnold back his phone, she glances at the photo and giggles again. Arnold laughs too, and soon they share a good, genuine laugh.

33 EXT. VERTIGO PARK - BUNGEE TRAMPOLINE - DAY 33

Gloria screams as she jumps in a bungee trampoline. Her tiny figure bounces on the bungee cord. Soon, her screaming turns into happy laughter.

CUT TO:

Gloria swinging in the air as the bouncing begins to stop. Mountains can be seen in the background, the park is far on the outskirts of Los Angeles.

An employee helps Gloria come to a stop. Gloria remains suspended in the air, tied to the bungee cord with a harness.

Arnold rises in a hydraulic lift with a cart, placing it underneath her.

ARNOLD
There we go.

A34 EXT. VERTIGO PARK - BUNGEE TRAMPOLINE - DAY A34 *

Gloria has freed herself from the cord and is on the cart next to Arnold. She is smiling, dizzy.

ARNOLD
See why we call it Vertigo Park?

GLORIA
Yes!

They laugh.

CUT TO:

B34 EXT. VERTIGO PARK – PAINTBALL 'BATTLEFIELD' – DAY B34

Arnold leads Gloria past a paintball battle. Men in camouflaged coveralls shoot each other with paint balls. One man, crouched behind a hay bale, is shot with a bright green SPLAT. He falls over and 'dies.'

C34 EXT. VERTIGO PARK - PAINTBALL PARK - DAY C34 *

Arnold shows Gloria how paintball works, how to use the gun. She observes closely. She's clearly into it.

ARNOLD
This is the hopper, where the paintball goes in, okay? This is the trigger. With a safety. Here. You take off the safety. It's an automatic.

CUT TO:

D34 EXT. VERTIGO PARK - PAINTBALL PARK - DAY D34

Gloria looks through the rifle's sight as she points it. Arnold stands next to her, giving her tips. She concentrates and shoots. Arnold laughs.

ARNOLD
(gesturing with his hand)
More this way.

GLORIA
This way?

ARNOLD
Yes, this way.

Gloria points again. She lets off three shots in a row.

ARNOLD
No, that's a void. The humanoid *

Gloria bursts in laughter at this mistake.

ARNOLD
You can see it, right?

GLORIA
Yes, I see it.

Arnold helps Gloria point the rifle once more. A shooting range poster with a human silhouette is in front of them. Gloria shoots again, and red paint hits the center of the figure.

ARNOLD
(enthusiastically)
Hey, I'm going blind too, but you hit it!

Gloria laughs happily and turns to face him.

ARNOLD
You hit the bull's eye! Good.

Arnold gives her a congratulatory hug. CUT TO:

E34 EXT. VERTIGO PARK - PAINTBALL PARK - PARKING LOT - DAY E34 *

Gloria and Arnold walk towards the car.

GLORIA
I love your park.

Arnold looks at her and places his arm over her shoulders.

ARNOLD
You know... Men like to play war.

GLORIA
Yes, I do know that.

They arrive at Gloria’s car. Arnold opens the trunk and puts in a big black bag with metallic-sounding things inside. Gloria closes the trunk.

A group of men walk by, splattered in paint and exhausted after the battle. Gloria and Arnold remain silent as they walk by, then look at each other.

Gloria smiles slightly and Arnold caresses her face. They look at each other in silence, infatuated. He takes Gloria's face in his hands and kisses her tenderly. Then a second, more passionate kiss. She wraps her arms around him.

34 INT. GLORIA'S APARTMENT - BATHROOM - DAY 34

Gloria applies hair dye at her roots with a brush, straining to read the directions resting on the counter as she looks over her glasses. Highly concentrated on her task, she unconsciously sings along to a song playing in the background.

(e.g. "Words Don't Come Easy" - F.R. David) *

CUT TO

35 EXT. STREET - DAY 35

Gloria walks on the street, her mind wandering, transported by sudden fulfillment...or is she floating?

36 EXT. BAR/CAFE - DAY 36

Gloria and Arnold are on the patio of an outdoor cafe. A couple of open books take up most of the space on their tiny bistro table. Arnold excitedly picks up *Leaves of Grass* by Walt Whitman. *

Gloria smiles, her attention beginning to wane.

ARNOLD
...."I celebrate myself, and sing myself
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.
I loafe and invite my soul,
I lean and loafe at my ease observing a spear of summer grass.
My tongue, every atom of my blood, form'd from this soil, this air,
(MORE)

ARNOLD (CONT'D)
Born here of parents born here from parents the same, and their parents the same,
I, now thirty-seven years old in perfect health begin,
Hoping to cease not till death.”

Gloria smiles again, melting.

CUT TO:

37 INT. GLORIA'S APARTMENT - BEDROOM - DAY 37

Gloria’s hand plays with Arnold’s. They sit on the bed, talking.

GLORIA
When you had your surgery, did you have general or local anesthesia?

ARNOLD
General, the one they used with me is the kind that goes in the IV...
...and gradually, they start adding more anesthetic. Not like when I was a boy, and I had surgery, and they used chloroform. I'm a little... What's the word...? Claustrophobic.

GLORIA
Oh, right.

ARNOLD
The nurse put the mask on my face...

Arnold lays back on the bed, imitating the situation.

GLORIA
That's how they did it.

ARNOLD
I put up a fight, and she called two other nurses, so three nurses were pinning me down...

GLORIA
How horrible.

ARNOLD
I started to drift off. They were calling me chicken, saying
(imitating the effects of the anesthesia)
‘bwok, bwok, bwok...’

Gloria laughs.

CUT TO:

38 INT. GLORIA'S APARTMENT - BEDROOM - DAY 38

Gloria and Arnold continue to talk as they casually undress.

GLORIA
"Anesthesia" means that all your senses are blocked.

ARNOLD
Right.

Gloria stands up to peel off her panty-hose.

GLORIA
Yes. My daughter Anne explained it to me. But "Anne" doesn't mean that...

ARNOLD
No?

Arnold unbuttons his shirt and pulls it off.

GLORIA
No.

ARNOLD
What does it mean?

GLORIA
(as she sits on the bed)
"Anne" means... "To sit gracefully".

ARNOLD
Is that right?

GLORIA
Yes.

The sounds of Arnold taking off his girdle are heard.

ARNOLD
Do I look like I'm "seated gracefully" now?

Gloria laughs. Arnold looks at his body and shows it to her. Her face grows serious.

ARNOLD
Look.

GLORIA
You look great.

Arnold carefully folds his girdle and Gloria looks at him out of the corner of her eye.

ARNOLD
Thanks.

39 INT. FRIEND’s HOUSE - DINING ROOM - DAY 39

Gloria has lunch with married friends. CHARLIE, 60, a scruffy academic type, and VICKY, 60, heavily made-up.

VICKY
...didn’t they? In Australia? They took away all the guns and now they don’t have mass shootings anymore. Why can’t we do that here?

CHARLIE
Because we love guns.

She looks at CHARLIE, her spouse, with a worried look.

CHARLIE
From the very beginning, as expansionists, the Wild West...

Gloria nods and adds:

GLORIA
“Cowboys and Indians”...

CHARLIE
Exactly.

The rest listen. We now see that Arnold is also at the table.

ARNOLD
I just saw on the news where a kid got sent home from school for playing Cowboys and Indians. Just for making a gun with his hand.

Gloria looks at Arnold, interested in knowing his opinion. She's testing him out.

VICKY
You can't stop boys from playing guns, forget it. We banned toy guns so they just made everything a gun.

Gloria nods enthusiastically.

GLORIA
Once when Peter went in my purse and made a gun with a tampon.

The group laughs.

CHARLIE
(still laughing)
See? We can't even outlaw guns in our own families!

VICKY
True, but the fact that a civilian can legally buy a military-style assault rife is beyond me...other countries must think we are nuts.

GLORIA
Of course they do...we <u>are</u> nuts.

Arnold looks at Gloria, surprised by the strength of her opinion. He refills his glass of wine.

VICKY
These boys playing guns are going to end up blowing up the whole planet.

Charlie agrees.

CHARLIE
The planet is as good as blown up already, my dear. We're arranging the proverbial deck chairs on the Titanic at this point. The nuclear missiles will just be the fireworks at the end of it all.

Arnold shrugs.

ARNOLD
I don’t think we should panic. Everything goes in cycles, it’s natural. Besides, every generation thinks it's the end, the worst it's ever been.

Charlie considers.

CHARLIE
...and one generation will be right.

Gloria shakes her head.

GLORIA
I just hope when they blow us all up, I go down dancing!

Arnold looks to Gloria, overwhelmed.

40 INT. SALSA CLUB - DANCE FLOOR - NIGHT 40

Gloria and Arnold move gracefully in the middle of a dance floor, this time at a salsa club. They look into each other’s eyes with sensuality.

41 INT. ARNOLD’S APARTMENT - HALLWAY - NIGHT 41

Gloria and Arnold kiss, pushed up against the hallway wall.

42 INT. ARNOLD’S APARTMENT - BEDROOM - NIGHT 42

Gloria and Arnold talk in bed, naked. He watches her closely, holding red wine, while she smokes a cigarette.

GLORIA
...there’s no such thing as stasis, we’re always changing, transforming - even in deep space things are always changing and mutating - I was reading in the paper, in the Science/Tech section, about black holes? You know about black holes?

ARNOLD
Yes, I've heard something.

GLORIA
Where matter is suddenly absorbed. The stars are there one second, and then the next they go...
(makes an explosion sound effect with her hand)
Boom!

43 INT. GLORIA’S CAR – NIGHT 43

Gloria drives, singing along to the radio.

(e.g. “If You Leave Me Now” – Chicago)

44 INT. GLORIA'S APARTMENT - LIVING AREA - DAY 44

Wearing his glasses and sitting on a couch next to Gloria, Arnold is reading a poem. She listens in silence.

ARNOLD
"I'd like to be a nest if you were a little bird. I'd like to be a scarf if you were a neck and were cold. If you were music, I'd be an ear. If you were water, I'd be a glass. If you were light, I'd be an eye. If you were a foot, I'd be a sock. If you were the sea, I'd be a beach. And if you were still the sea, I'd be a fish, and I'd swim through you. And if you were the sea, I'd be salt. And if I were salt, you'd be lettuce, an avocado or at least a fried egg.

Gloria giggles. He laughs a little as well.

ARNOLD
...And if you were a fried egg, I’d be a piece of bread. And if I were a piece of bread, you'd be butter or jam. If you were jam, I'd be the peach in the jam. If I were a peach, you'd be a tree...

Gloria stops laughing and begins to tear up. She looks at Arnold, in love.

ARNOLD
...And if you were a tree, I'd be your sap... and I'd course through your arms like blood. And if I were blood, I'd live in your heart."

Arnold leans in closer to her and kisses her tenderly, many times. She takes another sip of her wine, a little embarrassed but still moved. Suddenly, his phone rings. Arnold pulls off his glasses and picks up the phone.

ARNOLD
Hello?

HELEN(On the phone)
Hello, Dad?

ARNOLD
Helen! Hello. How are you?

Arnold stands up and moves away from the couch. Gloria uses this moment to dry her tears without him seeing.

ARNOLD
Good. How about you? That's nice. Yes. I've already had lunch. Well, she should take her pills.

Gloria lights a cigarette as she eavesdrops. The previous moment has completely dissipated. She now listens to Arnold’s telephone conversation attentively.

ARNOLD
What's that? What can I do about it? .... I'm here at home. I haven't been feeling well. That's why I haven't been out. What's that? No, I'm not going out today. I'm staying here. Okay.
(listening in silence)
Okay. I don't think so. We'll talk later, okay? 'Bye.

Arnold hangs up. He comes back to Gloria, who is leafing through Arnold’s poetry book.

ARNOLD
Did you like it?

Gloria’s face is serious now. She speaks to him directly.

GLORIA
I don't understand, really. I mean... Where are you? Why are you here?

ARNOLD
Because I'm with you.

GLORIA
Why can't you tell them you're with me?

ARNOLD
(annoyed)
Why drag them into a situation that they're incapable of understanding? They'd say, "Oh my God, you have a girlfriend! You stupid old man! How could you even think of dating at your age?" They'd make fun of me, and why give them the chance? I don't want to involve them in our thing. No way. No way.

GLORIA
I thought that we... am I a part of your life, or not?

ARNOLD
You're the most important part of my life right now.

GLORIA
Then I want to feel that, because if you are lying to your daughters, I'm not. They're grown-ups, aren't they?

ARNOLD
They're not that grown up. Physically they are I guess, and I don't know if it's a generational thing or what, but when I had my surgery? I felt lonelier than I ever have in my life. Not one visit, not even a phone call... Did they even call the hospital and ask how I was doing? Did they care about my actual health, the operation, or anything? Nothing! Ever. I've always been the one worrying about them and they've never worried about me, you know?
(MORE)

ARNOLD (CONT'D)
Not at all, it's a really lonely feeling. And I don't want you to have to experience that. So. I hope you can understand.

Gloria looks at him, disappointed and understanding at the same time. She strokes his face as he lets out a deep sigh.

45 INT. GLORIA'S APARTMENT- BEDROOM - DAY 45

Gloria removes her bra and stands there, completely naked. She lies down on the bed, where Arnold is already naked. She looks at him with a knowing look. They remain like this for a few seconds, as he caresses her face and Gloria strokes his head. Arnold then climbs on top of her back. They begin to breathe heavily as they make love.

46 INT. GLORIA'S APARTMENT – KITCHEN – NIGHT 46

Post-coital Gloria stands scanning the contents of her open refrigerator in her robe and panties. She grabs a beer, opens a drawer for the opener. Cracks it open and takes a big thirsty gulp.

47 INT. GLORIA'S APARTMENT - BEDROOM - NIGHT 47

Gloria is sleeping in bed, alone, when something outside makes noise, as if someone were trying to break into the apartment. Gloria wakes up, startled. *

GLORIA
Who's there?

The noises continue. Gloria rises and puts on her glasses. She turns on the night table lamp and pulls on a bathrobe. She leaves the bedroom. *

48 INT. GLORIA'S APARTMENT- ENTRANCE/BUILDING HALLWAY - NIGHT 48

Gloria continues to walk ahead as the noises carry on. *

GLORIA
(in a loud shaky voice) *
Who is it? *
(after a few seconds) *
What do you want? *

She squints into the door's peep-hole. *

GLORIA *
This is not your door! *

Gloria waits, breathing nervously. *

GLORIA *
What is it? *

NEIGHBOR (O.S.)
Open the fucking door.

Gloria stops in her tracks, scared to death. Loud steps can be heard walking away and up the stairs.

Slowly, Gloria opens the door and pokes her head out. She discovers a small paper package on her doormat. She looks at it, puzzled, then brings it into the apartment with her.

Gloria examines the package in the darkness, still breathing heavily.

49 OMITTED 49 *

50 EXT. GLORIA'S FRONT COURTYARD - CONTINUOUS 50 *

Gloria stands arms crossed as she speaks with her landlord, MS. DUFFY, 70. Gloria's annoyed by her explanations.

GLORIA
But the thing is that you don't live here, Ms. Duffy. I live here.

MS. DUFFY
My son is just not feeling well, Gloria.

GLORIA
We all have bad days, but this is something...different.

MS. DUFFY
For some reason, he thought your door was his. * *

GLORIA
But that just can't happen...

MS. DUFFY
I know it can’t happen, I’m just telling you how it happened, is all.
(tears up)
Who’s going to look after him when I’m gone? Sorry.

Gloria drops her annoyance immediately and hugs her.

GLORIA
Oh, Ms. Duffy...

51 INT. PETER’s BUILDING - ENTRANCE - NIGHT 51

Gloria and Arnold arrive outside Peter’s apartment and ring the doorbell. Each one of them has a wrapped present in their hands. They look well-dressed. Arnold nervously tugs on his shirt. Gloria smiles at him, trying to calm him down.

Peter opens the door. His hair is cut extremely short.

GLORIA
Happy birthday, son!

Gloria hugs her son. He looks at her warmly and hugs her back.

PETER
Thanks, Mom.

GLORIA
You know what? This is going to be a wonderful year for you!

PETER
Thanks.

Moved, Peter strokes his mother’s back as she continues to hug him. Arnold observes them from the doorway.

GLORIA
It’s going to be great, I can feel it!

PETER
Okay.

Gloria pulls away from him and kisses his cheek. She then sees his short hair and touches his head.

GLORIA
Oh, it’s so short. Well, it’ll grow back.

Gloria turns towards Arnold

GLORIA
This is Arnold.

PETER
Hey Arnold.

They shake hands.

PETER
How's it going?

ARNOLD
Happy birthday.

Arnold hands Peter a gift-wrapped bottle of wine. There’s a certain tension in the air. Music can be heard inside the apartment.

PETER
Thanks a lot.

52 INT. PETER'S APARTMENT - LIVING ROOM - CONTINUOUS 52

Peter, Gloria and Arnold walk into the apartment, all cleaned up for the occasion.

GLORIA
Hi.

ANNE
Hi.

DUSTIN
Hello.

Gloria approaches and hugs DUSTIN (60 years old, Peter and Anne’s father, Gloria’s ex-husband). It’s a hug that pretends to be natural, but there’s a certain discomfort.

GLORIA
How are you?

DUSTIN
Good.

They pull apart, but Gloria holds on to Dustin’s hands, looking at him with a smile on her face.

DUSTIN
This is nice.

GLORIA
How long has it been?

Meanwhile, Arnold waits to be introduced.

PETER
(To Arnold)
Anne, my sister...

Arnold approaches Anne and shakes her hand.

DUSTIN
Four *

GLORIA
Four years? *

Gloria and Dustin let go of each other’s hands.

GLORIA
Five, I think. *

FIONA *
What, since you divorced? *

DUSTIN *
No, since we last saw each other. *

GLORIA *
No, no we divorced twelve years *
ago. *

DUSTIN *
Twelve? Really, twelve? *

Gloria approaches FIONA (55, good-looking, sharp, well- *
preserved), Dustin’s wife.

GLORIA
Fiona? You must be Fiona.

FIONA
Nice to meet you.

GLORIA
Same here.
(to Dustin)
(MORE)

GLORIA (CONT'D)
You didn't tell me she was so pretty.

FIONA
Oh, please!

GLORIA
Beautiful, really.

Dustin suddenly looks over at Arnold.

DUSTIN
You haven't introduced us.

GLORIA
Sorry.

Gloria looks at Arnold, embarrassed.

GLORIA
My friend, Arnold.

ARNOLD
How are you?

Arnold shakes Dustin’s hand. Everyone behaves with extreme cordiality in spite of the awkward situation.

GLORIA
Dustin, my ex-husband.

DUSTIN
Nice to meet you.

GLORIA
And Fiona, his wife.

FIONA
A pleasure.

ARNOLD
Nice to meet you.

CUT TO:

53 INT. PETER'S APARTMENT - LIVING ROOM - NIGHT 53

Gloria, Dustin, Arnold and Fiona clink their glasses of red wine together.

ARNOLD
Cheers!

GLORIA
(to Peter)
To your birthday.

Each one of them clinks their glasses with Peter’s.

DUSTIN
Happy birthday, son.

FIONA
Happy birthday.

Anne also brings her glass over to Peter’s.

GLORIA
And cheers...

ANNE
Happy birthday, Peter.

Gloria looks at Anne and brings her glass closer to hers.

GLORIA
...To your pregnancy.

ANNE
Cheers.

Dustin looks at Anne, stunned and silent. Gloria confirms that he didn’t know, and takes a small pleasure in this fact.

GLORIA
(with nervous laughter)
Oh, you didn't know.

Dustin turns his head towards Arnold, looking uncomfortable and trying to hide his anger.

DUSTIN
No, I didn't.
(To Anne)
You're pregnant?

GLORIA
You didn’t tell him?

ANNE
No.

GLORIA
Sorry.

FIONA
Oh really? How nice.

Dustin kisses his daughter’s hand.

GLORIA
But it's very recent.

DUSTIN
You're not showing at all.

ANNE
Eight weeks.

FIONA
And do you have a boyfriend?

ANNE
Yes.

FIONA
That’s nice.

The situation is tense, although everyone behaves kindly. Peter looks at Arnold, who’s been forgotten the entire time.

PETER
Have a seat.

ARNOLD
Thanks.

Arnold and everyone else takes a seat. Gloria smiles at Arnold, and now these two clink their glasses together.

FIONA
(re: Anne)
She just seems so young!

GLORIA
She’s the same age as I was.

Everyone drinks from their glasses at the same time. An uncomfortable silence settles in. Gloria laughs nervously. Jazz music plays in the background.

PETER
(to Arnold)
Would you like some peanuts?

ARNOLD
Sure, yes. Thanks.

Peter offers him a bowl of peanuts and Arnold takes a few. Gloria offers him another bowl with olives.

GLORIA
Olive?

ARNOLD
Sure, thanks.

GLORIA
(to Dustin)
Would you like an olive?

DUSTIN
Thanks.

54 INT. PETER’s APARTMENT - DINING ROOM - NIGHT 54

Everyone is sitting at the table, talking and laughing. A brief silence settles in at the end of the conversation.

PETER
Arnold, Mom was telling me you have an amusement park-type thing?

ARNOLD
Yes. "Vertigo Park".

GLORIA
It's a lot of fun.

The rest become very interested.

ARNOLD
Have you ever done paintball?

PETER
No, but it looks -

FIONA
Is it real paint?

GLORIA
Yes, in two teams. It's like a pretend war.

ARNOLD
She loved it.

ANNE
(amused)
Mom did paintball?

GLORIA
Just the target shooting.

ARNOLD
She has great aim.

DUSTIN
(slightly mocking)
She sure does, yes sir.

PETER
What did you do before?

The conversation’s tone quickly changes and becomes more serious. Arnold seems bored of the new subject.

ARNOLD
I was a Marine. Then I got into transporting equipment for them.

DUSTIN
Were you an officer?

ARNOLD
Yes, of course.

FIONA
Oh, you were in the military?

ARNOLD
I went in to pay for college.

The conversation sounds more like an interrogation, disguised with politeness.

PETER
Do you have any children?

ARNOLD
Yes, two daughters.

ANNE
How old are they?

ARNOLD
27 and 31.

ANNE
Oh, like us, more or less.

ARNOLD
Yes, but they're pretty different from you guys...

Arnold seems uncomfortable talking about his daughters. All of the attention is on him.

FIONA
Are you a grandfather?

ARNOLD
No, no...

FIONA
Your daughters aren't married?

ARNOLD
No, they're single. Very...single.

PETER
What do they do?

ARNOLD
You mean at this particular moment? *
Nothing... they are doing nothing. *

GLORIA *
But one of them had a very good *
meeting with a friend who owns a *
pet shop. That went well, right? *

ARNOLD *
Yeah, it did, yeah... *

GLORIA *
It has the potential to be very *
lucrative, people love their pets.

ANNE
What part of town are they in?

ARNOLD
Redondo. With their mom. You know,
high rents and all that.

FIONA
And what does Mom do?

ARNOLD
She’s a...homemaker.

Dustin scoots his chair closer to the double doors which open onto a courtyard, opens one of the doors slightly, then pulls a cigarette out of his pocket and places it between his lips.

GLORIA
Not inside! She's pregnant!

Dustin pulls the cigarette out his mouth, reassuring them.

DUSTIN
All right.

FIONA
Dustin! Peter’s baby is sleeping in the other room!

DUSTIN
I'm a smoker.

Gloria taps a knife against her glass to get their attention.

GLORIA
I want to make a toast. A toast. I know, Peter, it's important to you that we're all here.

Peter looks at his mother, moved, and nods.

GLORIA
I know we're all a little surprised by the twists and turns of life. I want to thank Fiona, for making this happen. It probably would've been another 10 years before we all got together again.

The rest laugh.

ARNOLD
I also want to add, thanks for having me. It's so nice to meet you and to see a family that’s so much like the family I would've liked to have. Free, different, who know how to live. So thank you very much, and happy birthday, Peter.

PETER
Thank you.

FIONA
Happy birthday, Peter.

They toast their glasses to the middle of the table.

55 EXT. PETER’S APARTMENT- COURTYARD - NIGHT 55

Siting with Fiona, Gloria drinks champagne. The two women are alone in the courtyard. Fiona searches for something in her wallet.

FIONA
Want some weed?

Gloria just giggles.

FIONA
No? You don't smoke?

GLORIA
No, I used to, a little. Now I'm scared I might lose control.

FIONA
Oh, don't be silly!

Fiona pulls a joint out of her wallet and lights up. Gloria laughs, embarrassed.

FIONA
No? Well, everyone reacts differently, I guess. If you don't want any, I'll just...

Gloria watches Fiona smoke. Suddenly, the sound of a violin rings out. Gloria and Fiona move closer, to the threshold of the double doors, to watch Peter playing Bach on the violin in the living room, with great skill and emotion. Fiona looks at him attentively as well. It's a special moment as everyone listens to him play. Arnold looks at Gloria, who observes Dustin sitting next to Anne.

Dustin takes Anne's hand in his, but she stands up in a huff, annoyed. Dustin and Gloria's eyes meet. He looks sad, and she understands him. An intimate moment between them.

56 INT. PETER'S APARTMENT - DINING ROOM - NIGHT 56

The group returns to the table in order to eat dessert.

GLORIA
(receiving the plates)
Thanks.

DUSTIN
(Already drunk, to Anne)
Who is my grandson's father?

Gloria looks at Dustin discreetly.

ANNE
His name is Theo.

DUSTIN
Theo what?

GLORIA
Van Gogh.

Everyone laughs at the joke. Dustin laughs as well, though still hurt by his daughter’s reaction.

ANNE
It doesn’t matter... He’s Swedish.

DUSTIN
He’s Swedish? And does he live here?

ANNE
No. He lives in Sweden.

DUSTIN
But he's coming to live here.

ANNE
No. He's staying there.

A silence settles in. Gloria looks at Anne, worried.

FIONA
How come?

ANNE
I'm moving there.

GLORIA
(faking enthusiasm)
She’s leaving.

DUSTIN
To go to Sweden?

ANNE
Yes, to Sweden.

Peter looks to Dustin.

PETER
I mean, wouldn’t you? I’d love to get out of here and move to fucking Sweden...

But Dustin is focused on Anne.

DUSTIN
When?

ANNE
On the 28th.

GLORIA
(she already knows)
So soon!

ANNE
Yes.

GLORIA
(to Anne)
Why don't you read the letter?

PETER
The e-mail, mom.

GLORIA
The e-mail.

ANNE
No.

GLORIA
Come on, Annie. Read it, so your dad can see... that he's a great guy, he's wonderful.
(pointing to Peter)
Actually, we're both a little in love with Theo.

ANNE
No.

GLORIA
Annie!

ANNE
(embarrassed)
Cut it out, mom.

PETER
Read it, Anne.

GLORIA
Why not, you already read it to us!

ANNE
Yeah, but it's different now.

CUT TO:

57 INT. PETER’S APARTMENT - DINING ROOM - NIGHT 57

Anne reads the e-mail off her phone out loud.

ANNE
"...the only thing I want is to have a life with you... I discovered that the love in my heart was being saved for you. Living the mystery of each day with you is the most profound thing I can imagine.

Gloria pulls her eyeglasses off in order to dry her tears. Peter comforts her, stroking her shoulder.

ANNE
I may have been on the biggest waves in the world, in the deepest waters, but the deepest thing I can think of is to be with you."

GLORIA
Oh gosh, what’s going on, everything is making me cry lately.

Dustin also places one hand affectionately on his ex-wife’s shoulder. Gloria laughs, embarrassed.

CUT TO:

58 INT. PETER’S APARTMENT - DINING ROOM - NIGHT 58

Sitting at the dining room table, Gloria looks through old photographs of her children. Dustin and Peter on either side. Both are looking along with her.

Gloria picks up a photo and shows it to Dustin, laughing and moved by the image. Everyone has had plenty of wine.

GLORIA
Look at those two!

Dustin takes the photograph and begins to laugh.

FIONA
How lovely!

Arnold is very uncomfortable, silent. Gloria looks at another photo.

GLORIA
The wedding picture... Stiff as boards. And so naïve, right?

DUSTIN
(drunk)
We were in love.

GLORIA
And we were very naive.

DUSTIN
We were in love.

Peter takes the photograph out of Gloria’s hands.

PETER
Let me see.

DUSTIN
Peter...

PETER
Let’s do something.

DUSTIN
We were in love.

Arnold is growing more and more uncomfortable.

PETER
Yes, you were in love.

A phone rings, but no one pays attention to it.

PETER
Let's take a photo now. Hold this.
(handing the picture back to him)
Dad, hold it there.

ARNOLD
Excuse me.

Arnold stands up and exits the dining room. No one says anything. Gloria laughs, amused by their photo shoot.

DUSTIN
No? She's laughing... She's laughing...

Gloria and Dustin hold their black and white wedding portrait as Peter points his phone’s camera towards them.

Gloria can’t stop laughing. Dustin looks serious as he speaks to everyone in a drunken tone.

DUSTIN
But we were in love.

Gloria and Dustin look at the picture that Peter has just taken on his phone and laugh together.

DUSTIN
I don't have this picture.

PETER
I’ll make a copy for you.

Gloria continues looking through the pictures.

GLORIA
(laughing)
Look how handsome my Peter is here!... Look, my little Annie with her diploma! Pre-school certificate!

Gloria finds another wedding photo and hands it to Fiona.

GLORIA
Look at all the layers on that cake. We didn't get married with just any cake, oh no!

FIONA
And your frilly dress! It's hilarious!

GLORIA
Well, that's what we wore back in 1986!

Dustin looks at a different photograph and shows it to the rest. He has some trouble speaking due to all the drinks.

DUSTIN
I was not... I was not here.

GLORIA
You weren't?

DUSTIN
No I wasn’t.

GLORIA
You were already gone by then.

Dustin looks at Anne and strokes her, moved. Gloria looks at another photograph.

GLORIA
Let's see this one...

From one moment to the next, Dustin explodes and beats his hands on the table.

DUSTIN
I should've been here, here! And I wasn't.

The rest of them react uncomfortably. A small silence settles in. Fiona comments on another photograph.

FIONA
And these bangs...?

ANNE
You know what the problem was? My mom would put gel on a brush, then wrap my bangs around it.

Gloria rises and makes her way towards the hallway.

FIONA (o.s)
That's how people wore it back then!

ANNE (o.s)
It's horrible!

Gloria arrives at the bathroom door.

GLORIA
Arnold, are you all right?

No response from the other side of the door.

CUT TO: *

59 INT. PETER’S APARTMENT - HALLWAY/KITCHEN - NIGHT 59

Peter looks through the entire apartment once more and approaches his mother.

PETER
He’s not here.

GLORIA
He’s not?

Anne appears too, after having checked another room. Peter and Anne look at their mother, concerned.

ANNE
No, mom, he’s not here.

GLORIA
I’ll call him and see if... I don't know what...

Gloria dials the number from her cellphone.

FIONA
Do you think he got sick?

GLORIA
I don’t know... Maybe the food didn't agree with him... I'll call him.

Gloria takes a few steps away from them and waits for Arnold to pick up the phone. A few seconds pass by, and nothing happens. She looks back at her family, uncomfortable.

GLORIA
Arnold, it's me, Gloria. Pick up. What happened? I'm worried. I'm here at Peter's...

In the background, we can hear Dustin speaking to Fiona.

DUSTIN (V.O.)
It's just a photo.

GLORIA
...Call me.

60 INT. PETER’s APARTMENT - DINING ROOM - NIGHT 60

Gloria is sitting at the table once more, Dustin next to her. Standing by her side, Peter speaks to her.

PETER
He's not in the bathroom...

GLORIA
Sometimes he feels sick. He had this surgery and...sometimes food doesn't agree with him, and... He's not used to olives... I’m going to... *

A61 INT. PETER'S APARTMENT – DOOR – NIGHT A61 *

Dustin and Fiona are standing by the door with Gloria. *

FIONA *
Thank you so much for a lovely *
evening. *

DUSTIN *
I'm sure he will reappear. *

GLORIA *
Thank you, thank you so much for *
coming. *

She closes the door behind her. *

61 INT. PETER's APARTMENT - DINING ROOM - CONTINUOUS 61

Anne looks at Gloria, who has her phone to her ear. Anne shares a look with Peter. They're angry at Arnold. Everyone else is gone, it's just the three of them.

ANNE
No answer.

Gloria sighs and hangs up.

GLORIA
Okay, I've got to go.

PETER
Who is this guy, Mom?

Gloria looks at her children with resignation as she gathers her belongings. She retrieves a shoe from underneath the table, unable to answer Peter's question.

62 INT. GLORIA'S APARTMENT - BEDROOM - DAWN 62

The room is dark and Gloria can't sleep. A barking dog is heard in the distance. Gloria stares into space, her eyes wide open.

63 INT. PACIFIC EXPANSE INSURANCE - GLORIA'S OFFICE - DAY 63 *

Gloria is working in her office, sitting in front of her laptop. She is clearly distracted from her work, looking at the computer screen with confusion without typing a thing.

Her cellphone rings. She looks at the screen and hangs up immediately. She tries to get back to work, but is unable to concentrate. A few seconds pass by and her phone rings again. Gloria decides to answer the call.

GLORIA
I’m working.

She hangs up. Gloria looks tired and confused. The cellphone rings for the third time. Gloria picks up again.

GLORIA
Arnold, I'm busy. I'm working.

She hangs up without waiting for his response.

64 EXT. PACIFIC EXPANSE INSURANCE - PARKING LOT - DAY 64 *

Gloria leaves work and walks towards her car, which is parked in an above-ground parking lot building with a city view.

GLORIA
What are you doing here?

We see that Arnold is waiting for her by her car, wearing a sad expression on his face.

ARNOLD
Can we talk?

GLORIA
I have nothing to say to you.

ARNOLD
I need you to listen to me.

Gloria looks at him angrily.

GLORIA
How could you be so rude, Arnold?

ARNOLD
For what?

GLORIA
I was introducing you to my family. I took you to my son's birthday party... and you have the nerve to just disappear?

ARNOLD
If you were me you would've done the same thing... It wasn't an easy situation at all. I searched for your eyes, again and again, and... I didn't exist! I felt sick. I threw up. I don't know how you could do something like that to me. Besides, the girls called.

Gloria sighs after listening to Arnold’s excuses.

GLORIA
Grow a pair.

Gloria pushes Arnold to one side in order to open her car’s trunk.

GLORIA
Excuse me.

Gloria pulls the big black bag out of the trunk and hands it to Arnold. The bag makes a metallic jangling sound.

GLORIA
And take your toy guns with you.

Arnold looks at her, hurt. Gloria is about to close the trunk, but he stops her. He looks at her pleadingly.

ARNOLD
No. No, Gloria.

Arnold puts the black bag back into the trunk. Gloria sighs, and gives in.

GLORIA
Fine. I’ll keep ‘em.

CUT TO:

65 EXT. PACIFIC EXPANSE INSURANCE - PARKING LOT - DAY 65 *

Gloria is already sitting behind the wheel. Arnold leans closer to her window.

GLORIA
Get away from the car, I can't see!

ARNOLD
I love you!

Gloria pulls the car into reverse to exit the parking lot, while Arnold keeps his hands on her window.

ARNOLD
Gloria. Really! Gloria, listen...

Gloria switches into first gear and leaves Arnold behind.

66 INT. GLORIA'S APARTMENT - BATHROOM - DAY 66

Gloria bathes her grandson, Hugo, in the bathtub. She scrubs him gently with soap.

Gloria
Ma-ma-ma…

67 INT. GLORIA'S APARTMENT - LIVING ROOM - DAY 67

Gloria holds Hugo in her arms, observing him as he sleeps peacefully. They sit in an armchair by the window. She drops her head back, sighs.

68 INT. GLORIA'S APARTMENT – DINING ROOM - AFTERNOON 68

Gloria sits at the dining room table with Anne, waiting for a video to load completely on her laptop.

ANNE
...It's this weird mix of happiness and anxiety. I've never felt anything like it before.

GLORIA
(resigned)
It's called love.

The video is loaded. On the screen, Theo is being towed on a jet ski to a huge swell in the middle of the ocean.

GLORIA
Annie, oh my God!

ANNE
It’s fine, Mom.

On the computer screen, Theo surfs the giant wave; he’s nothing but a tiny speck on a mountain of water.

GLORIA
And this boy, does he get paid to do this?

ANNE
It’s his job, Mom. He’s a big wave surfer, like an extreme surfer. It’s what he loves to do.

GLORIA
And can he love you and love this too...?
(she points at the computer screen)
I mean, are the two compatible?

ANNE
He says his love for me is extreme too.

Anne laughs loudly. Gloria looks at her, genuinely worried.

On the screen, Theo continues to descend at full speed.

GLORIA
But Anne, this boy could die tomorrow.

ANNE
Mom, we all could die tomorrow.

69 INT. VICKY AND CHARLIE’S HOUSE - LIVING ROOM - NIGHT 69

Gloria drinks a glass of whiskey at a friendly gathering.

Everyone sings along with CHARLIE (the sociologist friend) and his daughter, VIRGINIA, as they sing and play a classic folk song on the guitar. (e.g. “Alone Again” - Gilbert O’Sullivan) *

Gloria takes a sip from her drink. Vicky observes her from across the room, catches Gloria’s gaze, and raises a glass to her. Gloria raises hers in return and drinks absently.

Someone joins in on the piano to complete the sound. Gloria is distracted while the rest sing along, lost in her feelings, miles away from all the family warmth.

70 INT. GLORIA'S APARTMENT - LIVING ROOM - NIGHT 70

Gloria opens the package of marijuana her neighbor left the other night. She picks up a bud and examines it. There are also joints inside.

Sitting in her armchair, Gloria lights a joint while still holding a cigarette in her other hand. She coughs at first, but then begins to feel its effects.

A71 INT. GLORIA'S APARTMENT - LIVING ROOM - LATER A71 *

Gloria, now clearly stoned, takes another hit off the joint, staring, from a pile of magazines on the floor at a TIME magazine cover, all black save for the headline in red: IS TRUTH DEAD? *

Gloria takes the TIME magazine, looks at the cover, hypnotised.

71 INT. VICKY’S HOUSE - BEDROOM - DAY 71

Gloria sits on Vicky’s bed. Vicky is under the covers, looking very sick.

On top of the bed is a tray with two cups of tea, a half-empty box of chocolates, and plenty of used tissues.

The two women speak in hushed tones. Vicky looks at Gloria sympathetically.

GLORIA
This family... It’s like they’re some black hole that wants to swallow him up.

Vicky blows her nose vehemently.

VICKY
Get out of there.

GLORIA
I know.

Virginia enters the room in curlers, her makeup professionally done. She’s come in for their approval.

GLORIA
You look gorgeous!

VIRGINIA
Really? It’s not too much?

GLORIA
Are you crazy? You look amazing! It’s special enough for the big day, but you still look like you.

Virginia turns for her mother to look at her.

VIRGINIA
Yes?

VICKY
Absolutely, yes.

GLORIA
You getting nervous?

VIRGINIA
Yes. No. Yes.

GLORIA
How’s his family? You like them, right? They’re the Italianos?

Virginia laughs.

VIRGINIA
Yeah, they’re Italian. From the east coast. Really fun.

Gloria kisses her hand.

GLORIA
I’m so, so happy for you.

Virginia smiles at her gratefully.

VIRGINIA
Thank you, Gloria. Okay, hair’s next. I’ll be back!

The two friends watch her proudly as she leaves the room.

The room falls into silence once more. Gloria and Vicky sip on their teas. They look at each other with an expression that continues their earlier conversation.

Gloria’s phone, which is on top of the bed, begins to ring.

GLORIA
He calls me every five minutes.

VICKY
Don’t pick up.

GLORIA
No.

The phone continues to ring. Impulsively, Vicky answers.

VICKY
Hello?... Hi Arnold... No, it’s Vicky. No... Gloria can’t come to the phone now, okay?... She’s really busy... She’s... in the bathroom. Uh...it’s gonna take...long. Mmm hmm, yep. Okay. Bye, bye.

Vicky hangs up. Gloria nervously unwraps a chocolate and devours it in a single mouthful.

72 INT. DOCTOR’S OFFICE - DAY 72

A close-up of Gloria’s eye, lit by a strong light.

DOCTOR
That’s it.

Gloria’s head is placed inside the perimeter, a machine that measures the eye’s visual field. A young DOCTOR is with her.

DOCTOR
I'm going to check this eye... Don't squint. Don't squint in this eye. That's great there.

GLORIA
So how are your children?

DOCTOR
Hold on. If you talk, your eye moves and I can't see. Hold on a second. Hold on a second.

73 INT. DOCTOR'S OFFICE - DAY 73

Gloria puts her glasses back on. She sits and nervously waits as the doctor writes in his file. It's taking a bit too long…

GLORIA
I was watching this science program on TV and it said that there are more atoms in one person's eye than all the stars in all known galaxies, is that true?

But the doctor is too focused on his task. He turns around.

DOCTOR
I always tell my patients, come once a year, because things come up. And your test says you've developed glaucoma.

GLORIA
(letting out a sad laugh)
I'm going blind?

DOCTOR
Not necessarily. But in time, if you don't take care of it, your field of vision will get smaller and that will limit your day to day life, driving, getting around... I'm giving you these drops, to be used once a day for the rest of your life.

Gloria receives the drops from her doctor and looks at them, stunned to be receiving even more bad news.

74 INT. GLORIA'S CAR - AIRPORT - DAY 74

Gloria drives her daughter to the airport. She stops her car at the passenger drop-off area. Gloria looks at Anne lovingly.

GLORIA
I'm getting out to see you off.

ANNE
No, Mom.

GLORIA
Just to help with your luggage, Annie, they're really heavy.

ANNE
No, Mom, really, just leave me here, please.

GLORIA
I'm not going to cry! I'll walk you to the entrance.

ANNE
No, mom.

Gloria looks at Anne, disappointed. She finally gives in.

GLORIA
Okay... Take care, will you?

ANNE
Yes.

GLORIA
Send me an e-mail when you get there. "I'm here" is all I need.

ANNE
Yes, mom.

75 EXT. INTERNATIONAL AIRPORT - CONTINUOUS 75

Gloria helps Anne pull her luggage out of the car.

ANNE
That’s fine.

Moved, Gloria takes a deep breath and looks at her daughter in the eyes. She’s holding back her tears.

ANNE *

Take care of my books for me. *

Anne points jokingly. *

Don’t sell them. *

GLORIA
I won’t. I love you very much. A lot. *

ANNE
Me too. I love you very much.

Anne breaks into tears in her mother's arms. Gloria strokes her head, comforting her.

GLORIA
All right... Go.

Anne breaks away from her mother, crying. Gloria closes the trunk and looks at Anne one last time before climbing into her car.

76 INT. GLORIA'S CAR - DAY 76

Gloria drives out of the airport, visibly affected.

We then see her change directions, speeding up.

Gloria enters the parking lot, takes a ticket from a machine.

77 EXT. INTERNATIONAL AIRPORT - PARKING LOT - DAY 77

Gloria crosses the Sky Bridge connecting the parking structure to the airport, with determination.

78 INT. INTERNATIONAL AIRPORT - DEPARTURES - DAY 78

Gloria walks through the airport at a quick pace, searching for Anne. The place is filled with people milling around. In the background, a voice announces a flight.

Gloria stops at the immigration police checkpoint and sees * Anne at the top of the escalators and watches her walk away, * disappearing behind a screen. She's moved by the sight of her * daughter leaving, and can't help bursting into tears.

Gloria cries, watching her daughter leave the country.

79 INT. GLORIA'S APARTMENT - LIVING ROOM - DAY 79

Gloria is lying on her living room floor. In the background, * we can see Anne's yoga and meditation books that she has left behind. She hears her upstairs neighbor's upset voice once more.

NEIGHBOR (O.S.)
Bitch, bitch! That's what you are... Shit... That's what you are, shit!

Gloria rubs her eyes, exhausted. The shouting carries on.

NEIGHBOR (O.S.)
Fucking bitch! We loved each other! We loved each other! What's the use of it all? Nothing!

Gloria sighs, overwhelmed.

80 INT. PACIFIC EXPANSE INSURANCE - HALLWAY - DAY 80 *

Gloria holds a dejected Melinda by the arm: her friend has just been fired, and is now leaving the office.

They're both carrying boxes with her belongings.

They walk down the hall, the entire office looking on. They emerge through the glass doors, heading towards the elevators...

Melinda presses the elevator button.

GLORIA
Please, call me if you want to talk.

Melinda gestures for her to hand over her things. Gloria places her box on top of Melinda's.

The elevator arrives, and the doors open.

MELINDA
Thanks for everything, Gloria.

GLORIA
Or send me an e-mail, or a text, whatever, anytime!

Gloria hugs her clumsily, over the tower of boxes. Melinda lets Gloria hold her for a long time...

Until she finally steps into the elevator. The two women continue to stare at each other as the elevator doors close.

Gloria takes a moment to recover.

She then heads back towards the hall, visibly moved.

The RECEPTIONIST (20’s) calls to her from behind the front desk.

RECEPTIONIST
Gloria. These came for you.

The Receptionist hands her an enormous flower bouquet.

Gloria takes the bouquet, self-conscious. She opens the card

INSERT CARD:
If I were blood, I'd live in your heart. -Arnold *

Gloria looks at it for a few seconds, then throws it away.

As she walks down the hall to her office, carrying the flowers, her coworkers CLAP and WHISTLE.

81 EXT. PETER’S APARTMENT - PARKING LOT - LATER 81

Gloria is holding her grandson while Peter loads his belongings onto a moving truck.

Gloria tries to hide her anguish. Peter finishes loading a box and steps close to her.

PETER
Mom, I’ve got a gig this Saturday.

GLORIA
Great!

PETER
Could you watch Hugo?

GLORIA
Um... you know, I can’t. I’m sorry.

PETER
Why not?

GLORIA
Because I can’t, I’m feeling run-down and I really need to rest this weekend.

PETER
What, are you depressed or something because of this guy?

GLORIA
Peter. Of course not. I’m just tired. That’s it.

Peter looks at her, feeling betrayed.

PETER
Right, thanks a lot.

GLORIA
I’m happy to help you whenever I’m available, but I’m not Hugo’s mother.

PETER
You think I don’t know that? It’s over with Hugo’s mother, Gloria. Or why the fuck do you think I’m moving out on my own.

Offended, Peter walks away, heading towards his belongings. He picks up a computer.

PETER
Can I put my computer in your car?

GLORIA
Go ahead.

Gloria finds her keys and unlocks the doors.

Peter opens the back door, and is surprised to find the large flower bouquet on the backseat.

PETER
Did Arnold send you these?

Gloria feels exposed.

GLORIA
I’m putting this lamp in the trunk.

PETER
Are you actually going to put these in your house?

GLORIA
I don’t know what I’m going to do.

PETER
Weren’t we over this? Or do you like being treated like shit?

Gloria's cellphone rings. Evidently, it's Arnold. Gloria silences it.

PETER
Giving him another chance is like eating something you already threw up.

Gloria is taken aback by her son's tactlessness.

GLORIA
Get your computer out of my car.

PETER
What is it?

GLORIA
I'm leaving.

Gloria watches Peter take his computer and slam the door.

Gloria hands Hugo over to him, then opens the door, takes the bouquet, and hands it to Peter as well.

She kisses her grandson, climbs into the car, and drives off.

82 INT. DOWNTOWN COFFEE SHOP PATIO - DAY 82 *

Gloria is sitting at a table with her handbag in front of her. She's waiting for a coffee. *

Her phone rings. Exhausted, Gloria slowly puts her head down on top of her handbag and stays like that. *

A83 INT. GLORIA'S BAG - DAY - CONTINUOUS A83 *

Gloria's face, SEEN FROM BELOW, enters a dark space. Her entire body continues entering this dark space. She finds shelter in the INTERIOR OF HER BAG.

The bag is on top of the table, is Gloria inside the bag?

B83 INT. DOWNTOWN COFFEE SHOP - DAY - CONTINUOUS B83 *

A waiter places the coffee on Gloria's table, and exits. Gloria's bag remains on the table, moving slightly. *

83 EXT. DOWNTOWN LOS ANGELES - DAY 83

Gloria wanders down the street. Her phone RINGS inside her handbag once more. She pulls it out, looks at the screen, and doesn't pick up.

84 EXT. DOWNTOWN LOS ANGELES - DAY - CONTINUOUS 84

Gloria has turned a corner. She looks at the window display of a lingerie store. After a few moments, she continues walking.

(e.g. "El Twist Del Esqueleto" - Oscar Arriagada)

A85 EXT. DOWNTOWN LOS ANGELES - DAY - CONTINUOUS A85

Gloria is still walking aimlessly.

CUT TO:

Gloria makes her way over to where the music is coming from and discovers a group of people watching a STREET PERFORMER move a skeleton puppet to the rhythm of a song.

Gloria looks at the puppet with a mixture of amusement and pity. She crouches down in front of it and drops some coins into the hat on the ground. The skeleton puppet sees this and 'thanks' her, giving her a great laugh.

She stands up and looks at the skeleton for one last time, anguished. Her phone rings again.

Gloria looks at her cellphone's screen and finally picks up.

GLORIA
Hello?

85 INT. AIRPLANE CABIN - FIRST CLASS - DAY 85

Gloria and Arnold are seated next to each other on the plane. A FLIGHT ATTENDANT stops in front of them.

FLIGHT ATTENDANT
(to Gloria)
Something to drink?

GLORIA
Um...gin martini? Is that...

FLIGHT ATTENDANT
We don’t -

GLORIA
White wine?

FLIGHT ATTENDANT
You got it. And for you, sir?

86 EXT. CAESAR’S PALACE - DAY 86

A taxi carrying Arnold and Gloria pulls up in front of a luxurious casino resort. A bellhop arrives to open the car door for them *

87 INT. CAESAR’S PALACE - FRONT DESK - DAY 87

Gloria and Arnold stand at the front desk. We hear the beeping, buzzing sounds of the slot machines in the background. A young woman, the DESK CLERK, greets them.

DESK CLERK
Good afternoon. Welcome to Caesars Palace.

ARNOLD
Hello, I have a reservation.

DESK CLERK
Under what name?

ARNOLD
Arnold Tenner. *

DESK CLERK
Welcome, Mr. Tenner! One moment, please. *

Arnold smiles at Gloria.

88 INT. CAESAR’S PALACE - OCTAVIUS TOWER - HALLWAY - DAY 88

Gloria walks down the hallway with Arnold until she reaches the door to their room. A bellhop is carrying other people’s suitcases in the background * *

89 INT. CAESAR’S PALACE - OCTAVIUS ROOM - CONTINUOUS 89

Gloria enters and happily takes in the palatial room.

Gloria walks to the large window, opening the curtains to reveal a stunning view of the resort courtyard. Arnold hugs her from behind. He then turns her around to pose for a selfie with a selfie stick.

90 INT. CAESAR’S PALACE - BATHROOM - AFTERNOON 90

Gloria finishes brushing her teeth. She hears a cellphone ring in the room: it’s Arnold’s. He picks up. Gloria eavesdrops from the bathroom.

ARNOLD (O.S.)
Honey?

Gloria’s expression changes immediately.

ARNOLD (O.S.)
Hello... What's happened now?

Gloria grows more attentive to the conversation.

ARNOLD (O.S.)
I'm in...I’m out of town, why? What? But how... How did she go through a window? What the hell? Are the cuts deep?

Gloria gets angry. She pulls off her glasses and applies the drops that her doctor prescribed to her eyes.

ARNOLD (O.S.)
I'm sorry, I'm really sorry, I can't come now, I'm busy. The doctors can take care of it. I have things to do, please!

Gloria puts her glasses back on. She takes a deep breath and opens the bathroom door and heads back into the room.

GLORIA
What happened?

ARNOLD (O.S.)
My ex-wife had an accident.

Arnold sits on the edge of the bed, upset and diminished.

ARNOLD
One of my daughters called me. My ex...Suzanne went through a window, the glass was really clean, she didn't see it, and... she smashed through it. She cut herself badly... on her legs. So stupid.

Arnold stands up and looks Gloria in the eyes.

ARNOLD
But I'm not leaving. I'm staying with you. They're not going to take this away from me.

Gloria looks back into his eyes. Can she trust him?

ARNOLD
It's what I want, and... I'm not going to let them mess with my life this time... and stop me from living... my life. I'm staying here with you.

Gloria slowly heads towards the bed and picks up her bag. She begins to leave. Arnold watches her, not understanding.

ARNOLD
Gloria?
(she doesn’t react)
Gloria!

Arnold observes her from behind. Gloria is breathing heavily at the door, not leaving yet. After a few seconds, she pulls her pants down, standing in her underwear. She walks towards Arnold, unbuttoning her shirt.

Gloria unbuttons Arnold’s shirt and rips off his girdle in a single quick movement. She pushes him down onto a small armchair and pulls down his trousers and underwear. She climbs on top of him, and they begin to have intense sex.

91 INT. CAESAR’S PALACE - TEMPLE POOL - DAY 91 *

Gloria and Arnold swim in the swimming pool, silhouetted with gilded winged lions. Arnold swims to the edge to look at the view. He’s noticeably conflicted. Gloria comes closer and hugs him from behind. *

92 INT. VEGAS THEATER - NIGHT 92

Arnold turns to observe Gloria smiling as she listens to a duet(O.C). Gloria and Arnold sing along. *

(e.g. “Total Eclipse Of The Heart” – Bonnie Tyler) *

93 INT. EIFFEL TOWER RESTAURANT - NIGHT 93

Arnold and Gloria eat in silence at a picturesque restaurant with a view of the Strip. A piano can be heard playing in the background. The situation could be a romantic one, but Arnold is absent. They sip spoonfuls of soup.

GLORIA
You're doing the right thing... It's fine.

ARNOLD
Thanks for saying that... but you might not see how hard this is for me. It's hard because I know how much they need me, you know?

GLORIA
(understanding)
How can I not see? I'm looking straight at you?

Arnold smiles at her.

GLORIA
But it's not just bad for them to depend on you so much, it's bad for you too. You have the right to a life.

ARNOLD
Yes.

Arnold’s cellphone rings again.

GLORIA
Want to go on a trip? A big trip, 10 days, just the two of us?

Arnold laughs nervously.

GLORIA
How about the Caribbean? Let's go to Cuba. We’re allowed to go.

The cellphone continues to ring insistently.

GLORIA
Let's go to Cuba for 10 days. Skip work and go, the two of us. We both like dancing, let's go dancing in Cuba!...We could die tomorrow.

Gloria picks up the cellphone.

ARNOLD
Just turn it off.

But instead of switching it off, Gloria drops it into Arnold’s soup. Gloria laughs a little at first, then more and more. Arnold is dead serious. He dries his phone with his napkin, silent, holding back his anger.

ARNOLD
All right.

He stands up, walks over to Gloria, and gives her a long, romantic, passionate kiss. He sits back down and raises his glass.

ARNOLD
Cheers.

They look at each other with intensity.

GLORIA
To traveling?

Arnold nods, then stands up again.

ARNOLD
I'll be right back, excuse me.

GLORIA
Yes.

Gloria is left by herself. She takes another sip of her wine.

CUT TO:

94 INT. EIFFEL TOWER RESTAURANT - NIGHT 94

Gloria is still sitting at the table, alone. Some tables around her are empty now. She looks at the time on her cellphone, and takes the last sip of wine. She picks up her purse and leaves.

95 OMITTED 95 *

96 INT. EIFFEL TOWER RESTAURANT - MEN'S ROOM - CONTINUOUS 96 *

Gloria looks for Arnold outside the restaurant, without success. She walks into the men's room. A man walks out of the men's room. Gloria enters cautiously. Another man that's peeing in the corner notices her presence.

GLORIA
Arnold?

She opens a door, only to find no one. She opens a second and a third door. Nothing. Gloria, unmoved, just closes the door.

A97 INT. CAESAR'S PALACE – ESCALATORS – CONTINUOUS A97 *

Gloria hectically goes down the giant excalators *

97 INT. CAESAR'S PALACE - ELEVATORS - CONTINUOUS 97

Gloria arrives at the elevators. She looks impatient. *

98 INT. CAESAR'S PALACE - OCTAVIUS ROOM - CONTINUOUS 98

Gloria enters the hotel room, looking anguished. She moves slowly, not wanting to face what she already knows. Arnold has left. His things are gone.

Gloria opens each door, only to find nothing.

99 INT. CAESAR'S PALACE - ALTO BAR - NIGHT 99 *

At the bar, Gloria lights a cigarette while watching a bartender serve her a martini. Gloria downs it. All of it.

GLORIA
Thanks.

She carries on smoking and staring into space.

GLORIA
Can I get another one, please?

We hear the barman shaking ice in his cocktail shaker.

100 INT. CAESAR'S PALACE - SLOT MACHINES - NIGHT 100 *

Gloria smokes another cigarette as she walks by the slot machines, holding her martini in her hand.

A101 INT. CAESAR'S PALACE - PALACE CASINO - NIGHT A101 *

Gloria arrives at a roulette table. *

CROUPIER
No more bets.

PLAYER 1
Black on four!

CROUPIER
Four on the black.

A woman, JEN, makes a bet. Gloria stands next to her.

JEN
It's weird to bet on 11, if my favorite number is 27.

GLORIA
And that's my birthday.

JEN
Then we'll bet them all... What's your name?

GLORIA
Gloria.

JEN
Jen. Nice to meet you.

GLORIA
Likewise.

JEN
Let's see how we do.

CROUPIER
No more bets.

JEN'S PARTNER shows up with a glass of whiskey for her.

JEN’s PARTNER
Baby.

JEN
Oh, thanks.

CROUPIER
Red 27.

Jen celebrates joyfully.

JEN
We won. You won!

Jen hugs Gloria.

JEN
We won!

GLORIA
Good job.

JEN
This is Gloria, my new friend.

JEN’s PARTNER
Hi, how’s it going?

GLORIA
Fine.

Jen introduces another friend, JEREMY, early 40’s.

JEN
Our friend Jeremy...

GLORIA
Nice to meet you, Jeremy.

Gloria shakes his hand.

JEREMY
Nice to meet you, too.

Gloria raises her glass in response.

JEREMY
Cheers!

They all laugh happily. Gloria drinks from her glass, drunk.

The group continues to play, and Jeremy places an arm over Gloria’s shoulders.

JEN
Come on, honey...

The sound of the roulette wheel spinning can be heard.

101 INT. CAESAR'S PALACE - VISTA BAR - LATER 101 *

Jeremy and Gloria sit at the bar. He grabs a hold of Gloria's hand and kisses each of her fingers. Further behind them are Jen and her partner. Jeremy puts his wedding ring on Gloria's finger and kisses it.

GLORIA
(drunk)
No, no, no... You don't know...

CUT TO:

102 INT. CAESAR'S PALACE - VISTA BAR - LATER 102 *

Gloria and Jeremy kiss. Both of them are very drunk, and they burst into a laughing fit.

103 INT/EXT. CONVERTIBLE / FREMONT STREET - NIGHT 103 *

Gloria and Jeremy kiss intensely in the back of a convertible, surrounded by the dreamy lights of Las Vegas. *

104 INT. VEGAS NIGHT CLUB - NIGHT 104

Loud electronic music is playing on the dance floor. Gloria and Jeremy dance together seductively, lit up with bright colors. They are surrounded by a younger crowd.

The two bring their faces close together and rub each other, completely removed from their surroundings.

105 EXT. FREMONT STREET - NIGHT 105 *

Gloria and Jeremy lean against a lamp post, kissing.

106 EXT. CAESAR'S PALACE - MARQUEE LOT - NIGHT 106 *

Gloria is spinning on a merry-go-round. Jeremy pushes her in circles, and Gloria holds on tight.

JEREMY
Just trust me! Hold on tight! Hold on!

The merry-go-round spins quickly. Gloria tilts her head back as she holds on tightly to the handlebars with both hands.

The city lights look like shooting stars. Gloria laughs. She's completely plastered.

JEREMY
One... Two... Three... I'm still here!

Jeremy can barely get his words out; he's also drunk. He's unable to climb onto the merry-go-round.

JEREMY
I'm with you. Let's go!

Gloria holds on with one hand, her other high in the air.

CUT TO:

107 EXT. RIO RESORT POOL - EARLY MORNING 107

Gloria sleeps on a pool lounge chair, covered by Jeremy's suit jacket. The pool area is empty except for some POOL ATTENDANTS who are opening umbrellas and setting up for the day. One attendant gently nudges Gloria.

POOL ATTENDANT
Excuse me, ma'am?

Gloria opens her eyes. She looks around, confused.

GLORIA
It's uh. I'm leaving.

Gloria puts on her glasses and stands. She puts on one shoe and can't find the other. She picks up Jeremy's jacket, and walks.

108 EXT. RIO RESORT REAR ENTRANCE - CONTINUOUS 108 *

Gloria walks down the street, barefoot. She throws the jacket and the remaining shoe on some shrubbery in front of the hotel. *

A109 EXT. VEGAS STRIP - DESERTED AREA - DAY - CONTINUOUS A109 *

Gloria walks back through a deserted area. *

B109 EXT. PARKING LOT - CONTINUOUS B109 *

Still walking, she sees her hotel in the distance. *

C109 EXT. CAESAR'S PALACE – BRIDGE – DAY – CONTINUOUS C109 *

Gloria is heading up the escalators and crossing over to Caesar's Palace *

109 INT. CAESAR'S PALACE - FRONT DESK - DAY 109

Gloria walks into the hotel once more. She's still barefoot. The hotel bellboy opens the door for her.

GLORIA
Good morning.

BELLBOY
Good morning.

Gloria walks towards the DESK CLERK at the front desk.

GLORIA
Good morning. I have a question.

DESK CLERK
Go for it.

GLORIA
Has Mister... Bennett checked out?

DESK CLERK
Room number?

GLORIA
306.

DESK CLERK
306. It says here that Mr. Bennett has not been to the desk to check out. But we have his card, so in 20 minutes we'll just check him out ourselves, no problem.

Gloria is crestfallen. She removes her glasses and takes a deep breath. She takes some time before she asks:

GLORIA
I lost my key. Is there any way I can get to the room to get my suitcase? We got...separated. *

CUT TO:

110 INT. CAESAR'S PALACE - FRONT DESK - DAY 110

Gloria sits in the lobby, her head resting against the back of an armchair, her bare feet propped on her suitcase. She * suddenly stands up. She approaches the front desk once more.

GLORIA
May I use your phone to call LA?

CONCIERGE
Yes of course. The number?

GLORIA
818... 61... *

CUT TO:

111 INT. CAESAR'S PALACE - SIDE ENTRANCE - DAY 111 *

Gloria sleeps lightly on a lobby sofa. We see someone walking towards her. It's... Hillary, her mother.

HILLARY
(worried)
Gloria.

Gloria wakes up. Hillary sits down next to her.

HILLARY
I brought you your things.

Hillary produces a pair of shoes.

GLORIA
Thank you, Mom.

Hillary slowly kneels down and puts them on Gloria's feet.

GLORIA
I'll drive us back.

Hillary looks up, tired.

HILLARY
You don't have your license, Gloria! That's why I had to fly here, and I would love to fly back, but sadly that's impossible, because you lost everything! I already rented a car, I'll drive, it's fine. *

112 OMITTED 112

113 INT. RENTED SEDAN - DUSK 113

Hillary drives through empty, desolate desert. Gloria has her back turned to her mother, pretending to sleep.

114 INT. GLORIA'S APARTMENT - LIVING ROOM - DUSK 114

Gloria and Hillary enter the apartment. The Egyptian cat is sitting on the couch, meowing.

HILLARY
When did you get a cat?

GLORIA
Just leave him...

Gloria drops her things on the ground and then collapses onto the carpet herself, exhausted.

115 INT. GLORIA'S APARTMENT – BATHROOM - CONTINUED 115

Gloria is sitting on the toilet seat as her mother takes charge, helping her out of her blouse. Gloria lets her take over, as if she were a little girl.

Hillary, her hair in a bun, finishes her task and crouches in front of her daughter, facing her.

HILLARY
This arm…

Gloria lifts one arm. Hillary helps her into her nightgown.

HILLARY
The other one...

Gloria obeys. Hillary pulls the nightgown down over her body.

Exhausted, Gloria looks at her mother straight in the eyes... and takes her mother’s hair out of her bun.

Hillary then undoes her daughter’s hair as well.

GLORIA
(gratefully)
Mom…

HILLARY
Gloria…

Gloria hugs her mother tight.

116 INT. GLORIA'S APARTMENT - BEDROOM - NIGHT 116

Gloria is sleeping in her bed. The Egyptian cat is at her feet, still meowing.

117 INT. GLORIA'S APARTMENT - BEDROOM - MORNING 117

Gloria wakes up slowly and sits up in her bed, clearly still hungover. The cat purrs. She looks at it, remembering that it’s still there.

118 INT. GLORIA'S APARTMENT - BATHROOM - LATER 118

Gloria showers. She lets the water fall on her face, keeping her eyes closed.

119 INT. GLORIA'S APARTMENT - BEDROOM - LATER 119

Gloria rests on her bed, naked. The Egyptian cat is next to her, protecting her like a Sphinx. The phone rings.

120 INT. GLORIA'S APARTMENT - KITCHEN - LATER 120

Gloria opens a can of tuna and spoons some into a bowl. She places it on the ground. The cat eats it hungrily.

GLORIA
All right then...

The phone rings once more. Gloria observes the cat eating, and takes a bite from the can of tuna herself.

121 INT. GLORIA'S APARTMENT - BEDROOM/BATHROOM - LATER 121

Gloria makes her bed, wearing sweatpants. The cat meows from the bathroom. She seems accustomed to his presence by now.

GLORIA
What happened?

She walks over to it.

GLORIA
What happened?

She picks the cat up from the toilet, where it was sitting on her pajamas.

GLORIA
Right. Give me my pajamas.

Gloria picks up her pajamas and leaves both the cat and her pajamas on top of her bed.

122 INT. GLORIA'S APARTMENT - BEDROOM - LATER 122

The phone rings again. Gloria puts some drops in her eyes.

123 I/E GLORIA’S CAR / GLORIA’S BUILDING PARKING LOT - DAY 123

Gloria vacuums and cleans her car. She opens her trunk and finds the bag with Arnold’s paintball rifles. She looks at it for a few seconds, then throws it in the garbage.

She presses the button on the vacuum to retrieve its cord.

124 INT. GLORIA'S APARTMENT - BEDROOM/HALLWAY - DAY 124

The phone rings. The Egyptian cat is right next to it, sitting on the night table. Gloria picks up.

ARNOLD (on the phone)
Gloria... Hello. Are you there? Say something. Please, I'm begging you. We need to save what we have... We had something special...

Gloria hangs up and vehemently unplugs the phone. She pets the cat. Someone knocks at the door. The cat leaves.

Gloria walks out of her room and towards the entrance.

GLORIA
Who is it?

NEIGHBOR (O.S.)
Your neighbor, from upstairs.

Gloria opens the door. Her neighbor, a young bald man in a Jesus Christ T-shirt. Silent, guilty and expectant.

GLORIA
Come in... He's in my bedroom.

He looks at her for a few seconds, then decides to enter.

NEIGHBOR
Excuse me.

Gloria remains at the entrance, holding the front door open as he walks into the apartment. The cat meows. Gloria doesn’t want him to take the cat away.

NEIGHBOR (O.S.)
Where have you been? Yes... What were you doing here?

The neighbor walks back towards the entrance, holding the cat in his arms. He looks at Gloria.

NEIGHBOR
I'm sorry... Have you, by any chance... Maybe you found... The other night... I was kind of... The night I got confused, did you by any chance find... a package?

Gloria looks at him, without responding.

NEIGHBOR
A little package?

GLORIA
(dry)
No.

125 INT. HAIR SALON - DAY 125

Gloria sits in a hair dryer in front of a mirror, her head covered in little foil squares. Behind her in a big window, chaotic life in the street contrasts with the stillness of the beauty salon.

CUT TO: *

The circular shapes of the dryer move around her head like a halo. Gloria observes her reflection with determination.

126 INT. GLORIA'S BEDROOM - DAY 126

Gloria, in her underwear, pulls on a black velvet dress. Her hair is looking nice after her visit to the hair salon.

127 EXT. GLORIA'S BUILDING - COURTYARD/PARKING LOT - DAY 127 *

Gloria leaves her apartment, dressed up. She looks attractive * as she walks toward her garage in confident strides. *

A128 INT. GLORIA'S GARAGE – DAY – CONTINUOUS A128 *

As the garage door opens, we gradually see Gloria, looking * very fancy, in a short sequined jacket over her dress. *

128 INT. GLORIA'S CAR - DAY - CONTINUOUS 128 *

Gloria begins to drive off, but something stops her. Through the window, we see the garbage cans where she threw Arnold's black bag. Gloria takes a deep breath, looking angry. She opens the door and opens the garbage cans.

JUMP CUT TO: *

129 INT. GLORIA'S CAR- CONTINUOUS 129 *

Gloria drives, looking for a specific place. She finally finds her destination and parks outside a house. She smokes a cigarette as a romantic ballad plays on the radio.

Through her rearview mirror, she sees Arnold arrive in his car. He gets out, carrying supermarket bags.

Gloria climbs out of the car, holding the paintball rifle between her hands. She points it at him. Arnold looks at her, shocked and scared.

ARNOLD
Gloria... Gloria!

Gloria points the rifle at the house.

ARNOLD
No!

She shoots. The shots ring out noisily, and several green stains appear on the house's pink walls. Gloria then lowers her weapon and points it towards Arnold.

ARNOLD
No.

Arnold covers his face with his hands. Gloria shoots, covering him with green paint. Arnold's daughters run out of the house. Both of them are overweight. Suzanne, Arnold's ex, also comes out of the house on crutches with bandaged legs.

ARNOLD'S DAUGHTER 1
Dad? Dad?

ARNOLD'S DAUGHTER 2
What happened?

Gloria puts the gun down beside Arnold's wounded body. He is lying down on the ground.

ARNOLD’S DAUGHTER 1
Daddy, what happened?

ARNOLD’S DAUGHTER 2
Hurry, help me get him up! Get him up!

Gloria begins to walk away.

ARNOLD’S DAUGHTER 1 (O.S.)
Who do you think you are, you fucking old bitch?

Gloria opens the door to her car and pulls out the black bag.

ARNOLD’S DAUGHTER 1
Come back here and show your face, bitch!

130 INT. GLORIA'S CAR - MONTAGE 130

Gloria breathes heavily as she drives fast.

She continues to drive, gradually calming down.

Parked, Gloria can’t stop laughing. Her laughter turns into a laughing fit.

131 EXT. QUIET STREET - DUSK 131

Gloria pulls up outside a park. She lights a joint and smokes it, while sounds of chirping birds are heard outside.

Gloria puts drops in her eyes and puts her glasses back on.

132 EXT. WEDDING RECEPTION ACCESS ROAD - NIGHT 132 *

Gloria walks into a wedding reception. Jazz in the background.

GUEST
Good evening.

GLORIA
Hello.

133 EXT. WEDDING RECEPTION - TERRACE - NIGHT - CONTINUOUS 133 *

The wedding is over. Gloria approaches Virginia, Charlie and * Vicky’s daughter, wearing a bridal gown, and hugs her.

GLORIA
A vision.

VIRGINIA
Thank you, Gloria!

GLORIA
I couldn’t make it to the church.

VIRGINIA
That’s okay.

Gloria greets and hugs the GROOM.

GROOM
So glad you're here.

Charlie and Vicky stand beside her. Gloria hugs them as well.

VICKY
Who cares about the church, I'm just happy you're here. It’s so nice.

Gloria lets herself be hugged. She’s somewhat absent.

VICKY
What's wrong?

Gloria offers no response.

134 INT. WEDDING - GLORIA’S TABLE 134

Sitting at a table with people who seem to have known each other for ever, Gloria takes a sip from her drink, without taking part in the conversation, observing from a distance.

Suddenly, she notices something underneath the table... She puts down her drink and stares down at her feet for a long time -- it’s a paintball stain on the tip of her right shoe.

135 INT. WEDDING RECEPTION - LATER 135

Gloria drinks whiskey alone, far from the dance floor. Disco music plays.

She catches a glimpse of herself in a window pane. She is surprised by the sudden revelation of her own image. *

136 EXT. WEDDING RECEPTION - CONTINUOUS 136

Gloria steps outside to smoke weed. She's aimlessly walking through the garden when she hears a sound: a neighing horse. She follows the sound until she finds a white horse in a small stable. Splendorous, masculine.

She caresses the horse, who looks at her with his huge eye. And then... lets her hug him.

Another song begins to play: (e.g. "Gloria" - Laura Branigan) *

137 INT. WEDDING RECEPTION - CONTINUOUS 137

Gloria is sitting at a table when she hears the song. She begins move to the rhythm. *

SINGER
Gloria, you're always on the run now
Running after somebody, you gotta get him somehow
I think you've got to slow down before you start to blow it/
I think you're headed for a breakdown, so be careful not to show it...
You really don't remember, was it something that he said?
Are the voices in your head calling, Gloria?
Gloria, don't you think you're fallin'?
If everybody wants you, why isn't anybody callin'?
You don't have to answer
Leave them hangin' on the line, oh-oh-oh, calling Gloria

GUEST 2
Would you like to dance?

GLORIA
No, thanks.

The man leaves and Gloria continues to move happily.

Gloria sees her friends on the dance floor, gesturing for her to join. The song plays on. Gloria laughs. After a few seconds, Gloria makes her way to the dance floor.

SINGER
You really don't remember, was it something that he said?
Are the voices in your head calling, Gloria?
Gloria, don't you think you're fallin'?
If everybody wants you, why isn't anybody callin'?
You don't have to answer
Leave them hangin' on the line, oh-oh-oh, calling Gloria

Gloria dances in the middle of the floor, moving joyfully, freely, completely.

SINGER
Gloria (Gloria), I think they got your number (Gloria)
I think they got the alias (Gloria) that you've been living under (Gloria)
But you really don't remember, was it something that they said?
Are the voices in your head calling, Gloria?

Gloria raises her arms in the air and continues to dance, among the many other bodies on the floor celebrating life.

FADE OUT.

THE END